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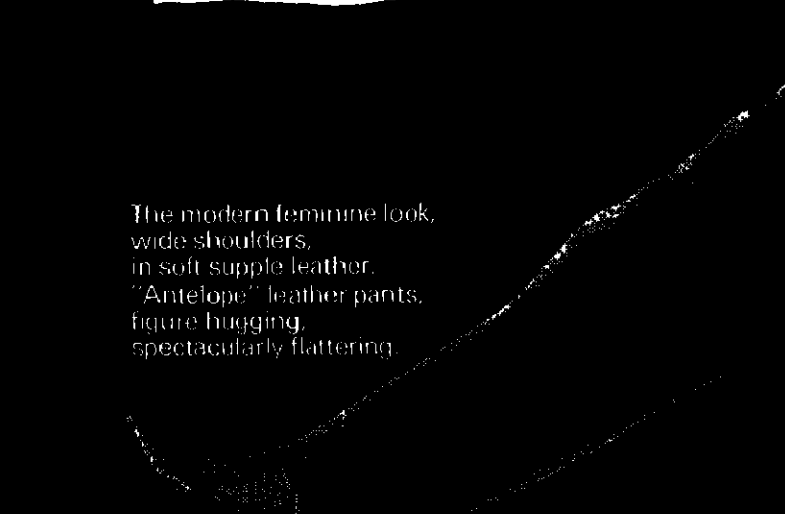


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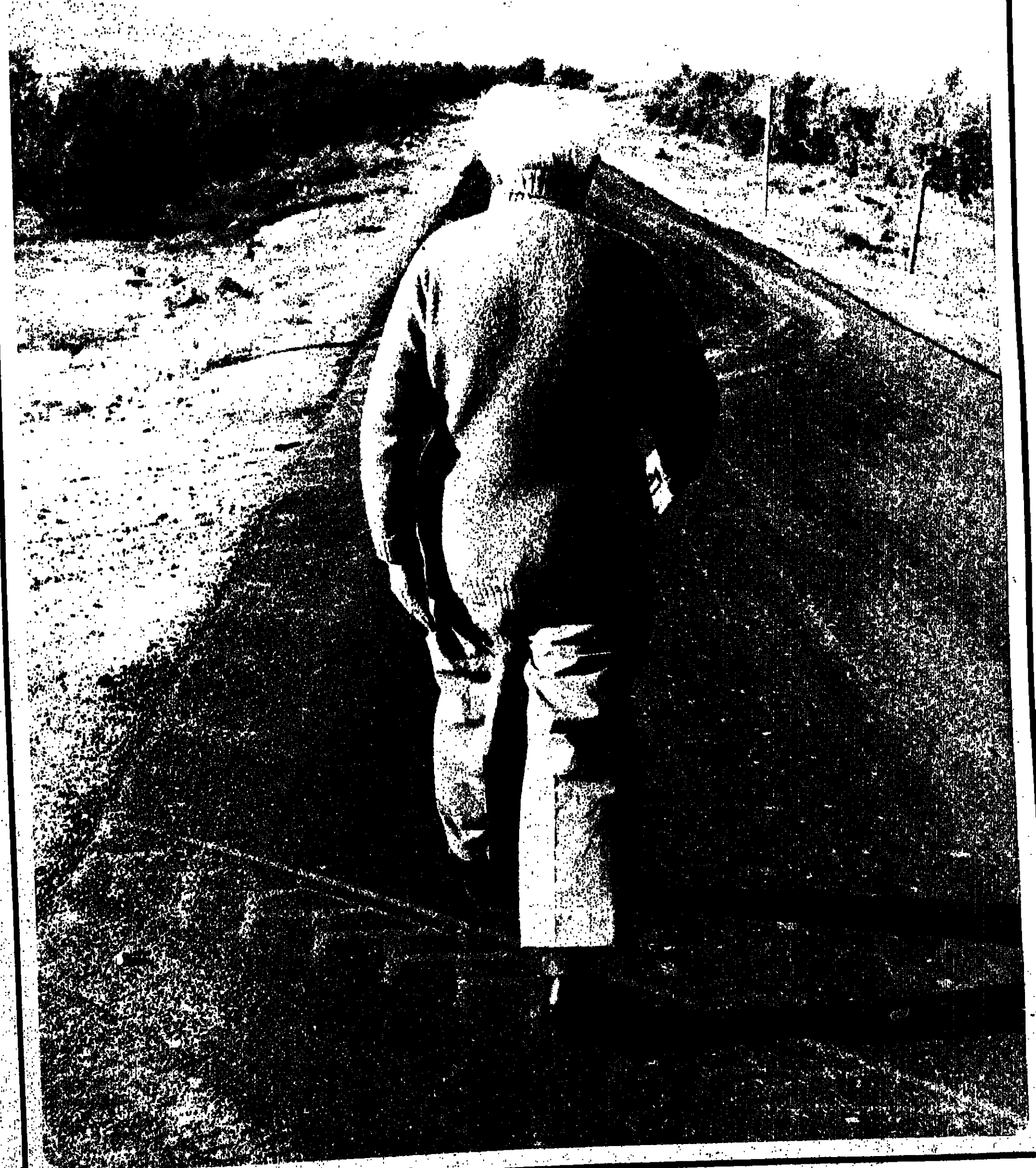
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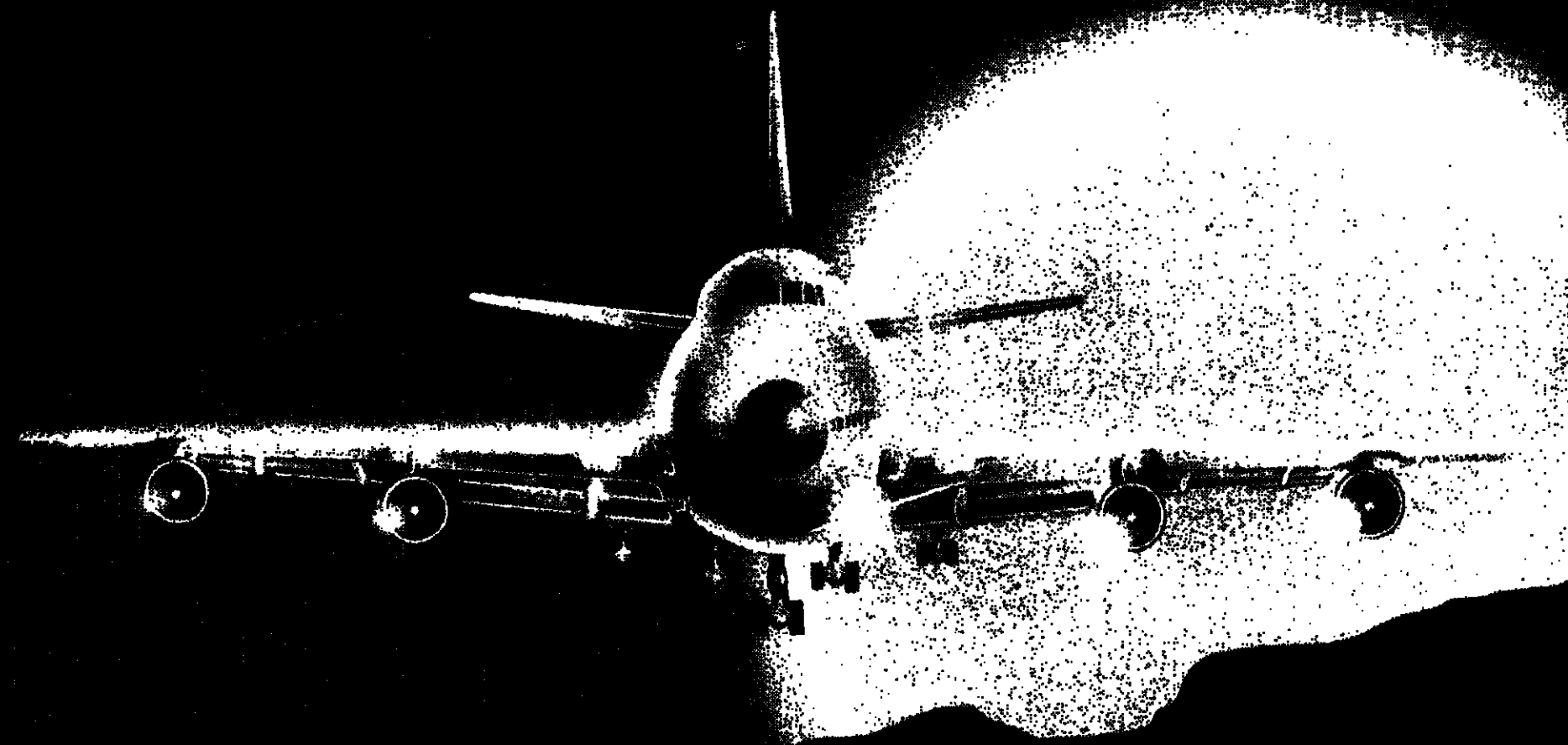
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of Ben-Gurion

THE JERUSALEM
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Friday, November 11, 1983



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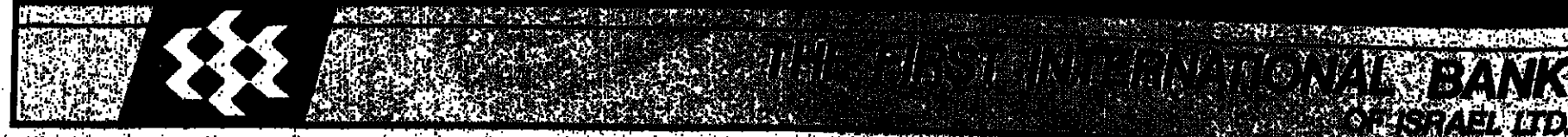


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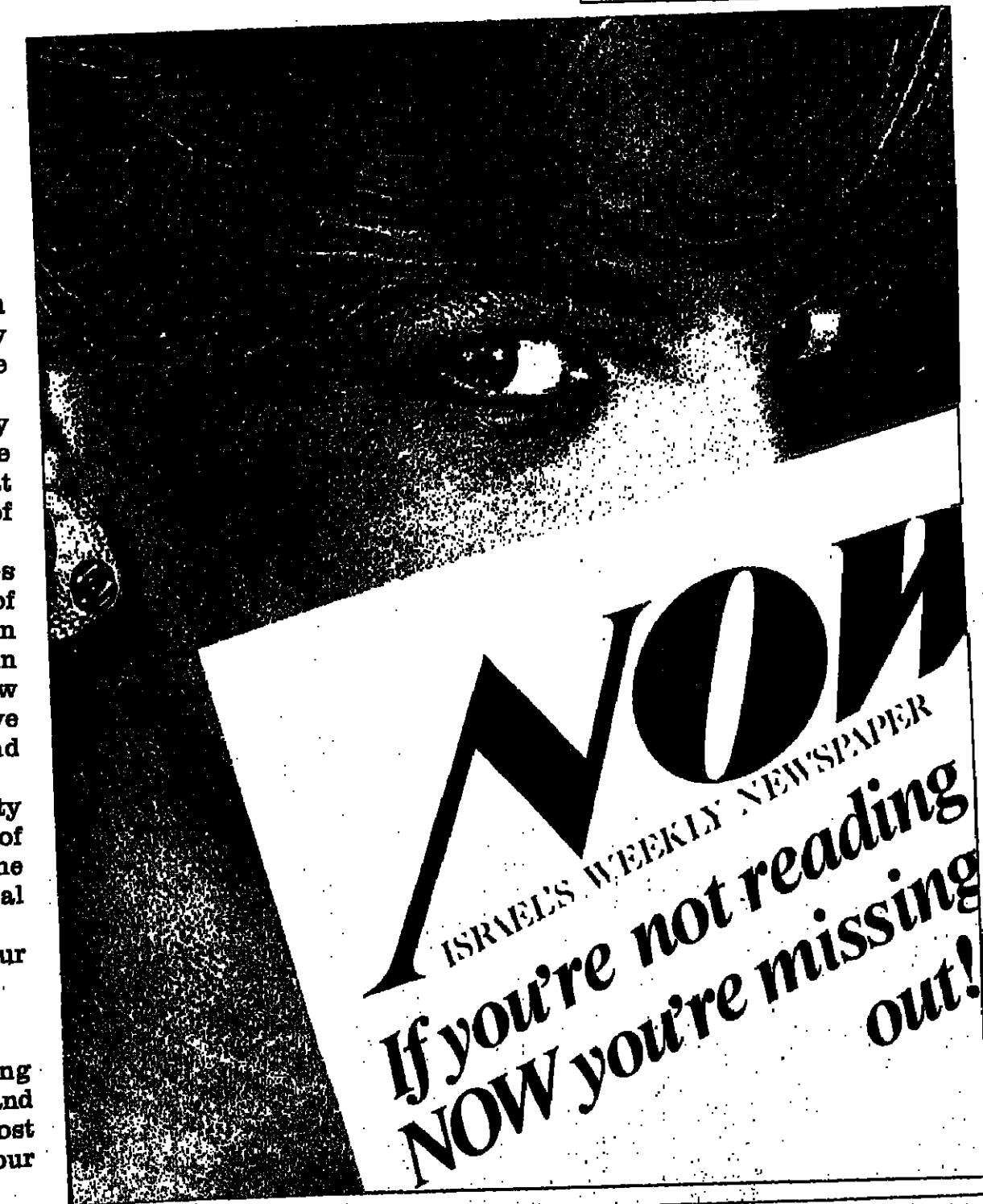
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Cover photograph, of David Ben-Gurion on a Negev road, is by Micha Bar-Am.

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THE FRESHLY painted cream walls of Yitzhak Navon's new office in the Van Leer Institute are completely bare save for a sketch of David Ben-Gurion. With its firm black lines depicting the well-known jutting jaw and creased brow, Joram Rozov's picture projects an image of deep thought and strong character. Navon, who served as the Old Man's private secretary between 1952 and 1963, sits facing it.

Ben-Gurion resigned in 1963 over the Lavon affair. Navon regards his 11 years with B-G and his five years as president as "the most interesting parts of my life." B-G "influenced every part of the life of the state" and his writings should serve as a "source of inspiration," says Navon. "Although 10 years have passed since he died, I am reluctant to use the adjectives that come to mind lest I be suspected of worshipping idols," Navon says of the man he obviously worshipped.

"One of our greatest sons," is how he describes B-G's place in history. "I was conscious of this while working with him," he adds.

I try to elicit some elaboration on the characteristics of greatness. "It's something you feel when you are in its presence — you feel inspired, elevated, a sense of something different in the room. He was realistic and at the same time had a vision of the future. He was capable of foreseeing things, in world historical processes and in the region. While capable of analysing processes accurately, he also looked at reality without deceiving himself, faced it and wrestled with it."

Navon also speaks of B-G's "deep conviction, the source of his power." At no point, in Navon's recollection, did B-G "doubt Zionism's moral validity," though he experienced some "disappointments." Navon says the lack of alibi from the Free World was B-G's "greatest disillusionment."

And the seemingly endless Arab-Israeli conflict? "No," replies Navon, preferring to sidestep the question, though whether B-G also did this is unclear.

"He saw the achievements [of the Jewish state], which were fantastic, he saw the wonders. He said once that as a young man he had prayed and hoped to live to see half a million Jews in Eretz Yisrael. He lived to see some three million."

THE RECENT declassification of Israeli state papers seems to indicate that Israel in 1948-49 missed opportunities for making peace with Transjordan, with Egypt (in autumn 1948) and with Syria (in spring 1949), or at least failed to respond adequately to serious peace feelers from these countries.

"B-G never felt he had missed an opportunity for making peace. After the establishment of the state, B-G pinned his hopes on Egyptian President Gamal Abdel Nasser. B-G hoped that Nasser, like Turkey's Ataturk, would put aside expansionist, imperialist designs and focus on the real interests of his impoverished population. In 1963 B-G deferred his resignation for weeks. I prevailed upon him to do so, in order to get a reply from an editor of The Times who, shutting between

Yitzhak Navon, David Ben-Gurion's personal secretary for 11 years, sees the founder of the state as an unusual combination of realist and visionary. On the tenth anniversary of B-G's death, the ex-president talks to The Jerusalem Post's BENNY MORRIS.

Ben-Gurion's legacy



Jerusalem and Cairo, was trying to arrange a meeting between him and Nasser. It came to nothing, and then he resigned."

No, he never missed opportunities for peace, repeats Navon, "seemingly to see in the question an insult to the Old Man."

I ask about B-G's attitude to the Arabs generally and the Palestinian Arabs in particular, noting that the documents indicate a measure of contempt. "He did not meet Arabs frequently but he read Arabic," says Navon. B-G's view was that there was a tragic conflict between two peoples. Past contacts had brought no result — there was "a basic opposition to Zionism. He understood there was 'nothing doing'."

B-G, says Navon, was "extremely wary of subversive elements [among Israel's Arab minority] and favoured [continued] military government [imshah tzviah]. He was also highly conscious of the Arab majority in the Galilee."

AS FOR the Arab states, says Navon, B-G always said that victory by Israel in wars would not solve the problem. "Peace would come about, B-G felt, in one of two ways. Either the U.S. and the Soviet Union would decide 'that's enough' and impose a joint solution. Or a leader would emerge in Egypt — he always thought of Egypt and an Egyptian leader who would put his

"Once he said jokingly to me: 'Couldn't God have taken a few more minutes [during the Creation] and spent them on the Negev, to make it fertile? But then there is wisdom in the Almighty's work, for had he made it fertile, it would have been full of Arabs.'" B-G knew every village, every spot in Eretz Yisrael, says Navon, recalling that the Old Man once co-authored a geography of Palestine.

THE PROBLEM of land brings us to the problem of the territories, and Navon recalls B-G's words at the cabinet's meeting in October 1956, before the launching of the Sinai Campaign (Operation Kadesh): "We will not remain in Sinai... we have enough desert already... and Gaza is 'embarrassing' [B-G used the English word]. The Old Man was referring to the Strip's 300,000 refugees from 1948. He felt that "every Arab more is a Jew less," if Israel were to end up holding on to the Strip.

Navon gets up and opens a book of B-G's which contains the exact words of the prime minister's statement to the cabinet and begins reading: "They were once inhabitants [of Palestine], they had lands. If we stay in Gaza, the world will condemn us, there will be terrorism, we will have to suppress [it], we would be living in a hostile sea. It would be a catastrophe for the state of Israel, it would destroy us morally, and we cannot exist without [moral rectitude]."

Navon mentions B-G's TV interview in 1968, in which he categorically declared that for peace he would give back all the territories except East Jerusalem. "When the interviewer asked him why not East Jerusalem, B-G said 'Kacha' (Because). We just cannot give it back."

"After I heard the interview," says Navon, "I contacted the chief of staff's bureau and organized a trip for B-G to the Golan Heights. He then saw how the Syrians dominated the Jewish settlements of the Jordan Valley below. 'We cannot give it [the Golan] back,' he said in the following weeks. But then a few months later, he again dropped the Golan, and returned to his previous formula — to give back all except East Jerusalem in return for peace."

Navon makes it clear to me that he himself is not of this opinion.

MOVING ON to Israel's other major problem, the social question, Navon says that B-G regarded the mass immigration from Oriental countries between 1949 and 1955 as "a great miracle. He looked on with positive wonderment at this messianic aliyah. At how communities that for centuries had existed in certain areas suddenly pulled up roots and immigrated to Israel." For B-G, this was "the fulfilment of the vision of the Prophets. Of course, he knew that there would be difficulties, but it was part of a process of *eh breira*, no alternative."

B-G knew that every immigrant community had the characteristics of the people among whom it had lived. It was always B-G's view that "Hitler killed not just six million Jews but the potential citizens of the

future state of Israel. This was a terrible blow for generations."

Navon adds that this is not to denigrate those who did immigrate *en masse* from the Arab lands. "B-G felt that the land must open its gates to all comers. He had a basic belief in human beings — that they could change themselves and be changed."

There was in the early Fifties much criticism and pressure to limit and reduce aliyah, but B-G never agreed. "First of all, let them come," he said. "So they will suffer a little. Eventually, they'll have housing and schools. Never mind the temporary price of rationing. Another two or three generations, and things will change."

Navon dismisses the idea that B-G believed in the "melting pot" theory and felt that the new immigrants would within a few years be fully integrated with the veteran, largely European Israelis.

When I ask what B-G's reaction would have been to Begin's assumption of power, to the phenomenon of the anti-Labour Sephardi vote, to the West Bank settlement policy and to the war in Lebanon, Navon says: "I've never answered such questions. I can only quote what he said. I can only say that the things some people say in his name, people like the so-called Ben-Gurion circle of the Labour Party today, are exactly the opposite of what the Old Man believed."

At this point Navon produces a copy of *Davar* and reads out a report on the Ben-Gurion circle's support for Rafael (Rafael) Eitan's new ultra-right movement. "The opposite of B-G," he remarks.

Was B-G devout?
Navon doesn't like the question. "He never lied, not in my presence. Sometimes he didn't answer a question, or not fully or directly. But he never lied. Anyway," Navon says with a broad smile, "do you think I'd tell you if he lied? But he never lied."

Indeed, continues Navon, B-G was sometimes too straightforward, too blunt. "He was given to statement and overstatement, not understatement. He couldn't countenance flattery and fools."

AT THE start of our talk, Navon gave me what he called B-G's credo (*hamizit torato*), which I somehow felt was a fusion of B-G's ideas and Navon's latter-day thinking.

"*Yetzadik he'eumato yih'yeh*," said Navon, quoting Habbakuk, which roughly means that man must live and act according to his beliefs. For B-G this meant that the Jews in Israel must be a "light unto the gentiles," must establish a model society. Being exemplary has always been a condition of the Jewish people's existence, remarks Navon, a continuous battle between quantity and quality.

"Ben-Gurion understood that the gentle world would support us only if we were unique, special in some positive way. Certainly they would not back us out of purely material calculations. Losing this 'something special' means losing this support. Moreover, Jews will come to Israel only if it is attractive. They won't come if Israel is like other societies," concludes Navon. □

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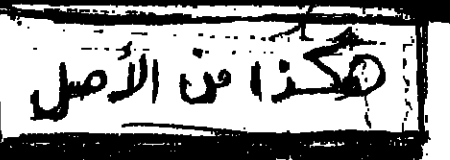
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SEVERAL MONTHS after the Council for Higher Education released a five-year plan calling for a 4 per cent annual increase in the budgets for the country's seven universities, these institutions are threatened by a rising tide of deficits, heavy loan obligations to banks, and further budget cuts. The proposed 6 per cent increase was aimed at correcting the damage done to teaching and research by budget cuts over the last 10 years, with something left over for raising standards.

The higher education budget for this academic year was set last April at IS14.6 billion, the major part of which goes to the universities. In 1974, the government spent 7.9 per cent of its budget for the civilian sectors on higher education, but only 4.4 per cent this year. During that period, the number of students increased from 48,140 to 65,000, while academic and administrative staff was cut back from 15,700 to 14,500.

In the past few months, the newspapers have been filled with dire predictions by the heads of the university system that further cuts will seriously threaten the country's future economic and military strength, not to mention its cultural level. Is this just crying wolf, or does the wolf already have one foot in the door?

HAVE THE last 10 years been as lean as the heads of the system would have us believe, or is there more fat to be trimmed without striking at the bone? To examine this question, we have to look at the type of system of higher education that has sprung up in Israel over the last 35 years. Its features and growth patterns have set the stage for its current financial plight.

The old-timers in the system — the Hebrew University of Jerusalem, the Weizmann Institute of Science in Rehovot, and Haifa's Technion — were established institutions well before the state appeared on the scene. The newcomers grew up as the result of local initiatives or sectarian sponsorship, without any governmental master plan or supervision in their initial stages.

The newcomers are Bar-Ilan University, backed by the World Mizrahi Movement (accredited in 1955); Tel Aviv University (1962); Haifa University (1970); and Ben-Gurion University in Beersheba (1969). In all but the last, the government was not originally involved in funding, but eventually became saddled with much of the burden. Today, the government provides between 60 and 65 per cent of the budgets for all seven institutions.

For about the first 15 years of the state's existence, the government paid little attention to higher education. In the mid-1960s through the early 1970s, however, increased government aid gave an enormous push to university development, although the boost was not accompanied by appropriate planning and supervision.

Of the 1,214,000 square metres of university buildings put up since 1964, about 75 per cent were started or planned before 1974. The student population grew by leaps and bounds: from 10,000 in 1960 to 36,000 in 1970. By this year there were 65,000 university students in Israel.

THE SYSTEM that emerged was an expensive one, based solely on universities providing both general liberal arts education and specialized training and research.

The lower level of the system includes four teachers training colleges and five other colleges specializing in such fields as music, art, administration and fashion design.

The absence of liberal arts colleges where students could study for a B.A. in standard fields such as economics, Hebrew literature, modern history, chemistry or mathematics meant that the entire system became top-heavy with expensive appetites and ambitions.

In 1982, 42,000 out of the 60,000 university students were in BA programmes, with another 11,000 studying for masters' degrees, and 3,000 working on doctorates. Graduate students cost more to educate than undergraduates, and the cost spirals even higher for advanced degrees in the natural sciences, where the equipment is very expensive.

The four newcomer institutions started out with only undergraduate programmes, but since they had defined themselves as universities, their ambitions developed accordingly. Over the years, each department has striven to add masters' and doctoral programmes. Graduate students are more stimulating to work with, they provide skilled manpower as research and teaching assistants, and may bring money into the department through grants for their Ph.D. research.

The university structure also motivates aspiring institutions to branch out into professional fields such as medicine, law, business administration and so forth. The logic runs as follows: why should BGU take a back seat to the other universities and give up its "right" to its own medical and engineering schools? The structure also stimulates specialization in "esoteric" subjects such as astrophysics or Assyriology.

Liberal arts colleges exclude the graduate and professional schools that increase the costs of universities, and define the professor's role primarily as teacher rather than researcher.

THE LUXURIANT and at times reckless proliferation of buildings, departments and institutes of the late '60s and early '70s was brought under control in 1974 by the creation of a new body to supervise the university budgets, to channel government allocations to universities, and to review all requests to open new academic units or programmes. This body is the Planning and Grants Committee (PGC) of the Council for Higher Education, which had previously little part in the development of the universities.

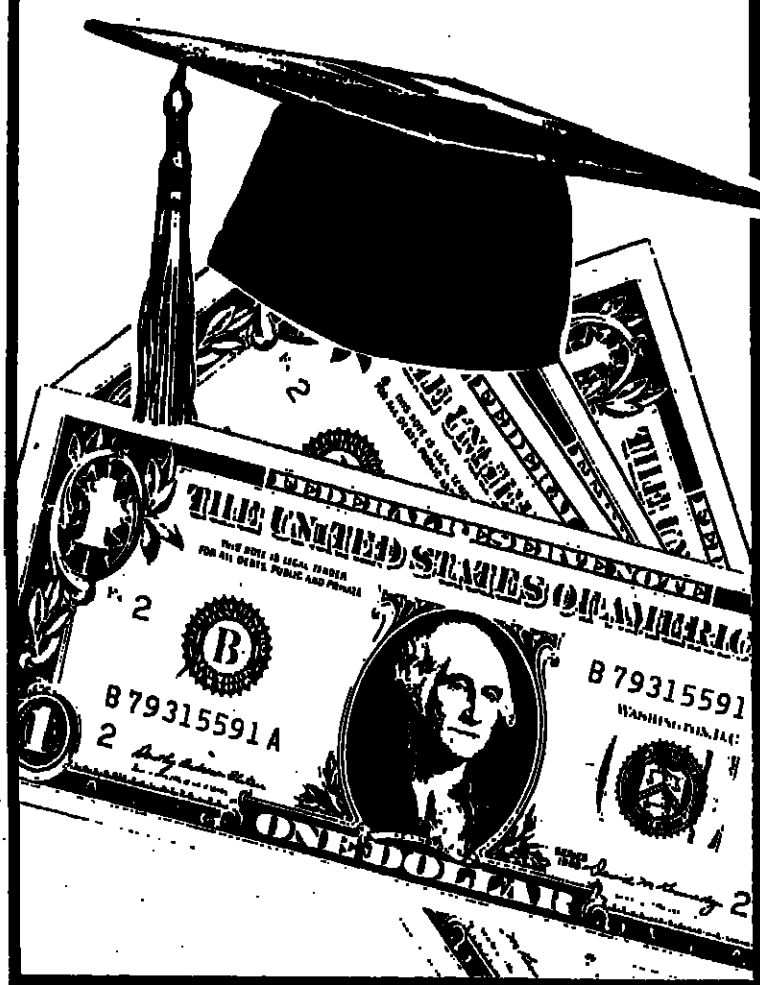
The man who has directed the council since 1974 and established the PGC is Gedalya Ya'acobi, a veteran civil servant. The PGC has been headed for some years by Prof. Haim Harari. The situation faced by the PGC in 1974, when the post-Yom Kippur War austerity forced itself on the economy, was described thus by Ya'acobi:

"The financial condition of the universities at that time was not exactly a jungle, but it was close. I remember hearing Pinhas Sapir (then finance minister) speak at Tel Aviv University in 1972. He said that he was proud of the IL100 million deficit created by the university, because otherwise it couldn't have been built. That was the approach in those days, but it was our mandate to change it.

"The deficit of the entire system then was about IS1 billion in today's terms, but we forced the universities to tighten up and the deficit was

Degrees of deficit

The causes and effects of the high cost of higher education are explored by The Post's CHARLES HOFFMAN.

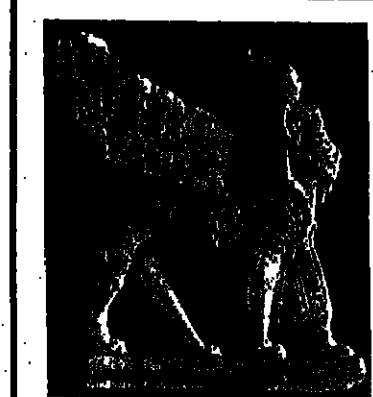


gradually eliminated. We also checked the grandiose building plans, which had begun to run wild.

"When the universities present their annual request, for government allocations, we insist that they

work out a balanced budget. Before this procedure was imposed by the PGC, the universities could get more if they showed a deficit. Now they are penalized for it."

Ya'acobi stressed that the new



Who needs Assyriology?

Whenever the budgetary axe is poised to strike at higher education, someone inevitably proposes to eliminate "esoteric" subjects with a small number of students relative to teachers. First on the list is always Assyriology, the very mention of which is guaranteed to provoke sneers. It is time to put this foolish notion to rest.

Assyriology encompasses the history and languages of the ancient Middle East, excluding Egypt, which is a separate discipline. The study of the ancient Sumerians, the Akkadians, the Assyrians and the Hittites amounts to no less than the study of the cradle of Western civilization, not to mention the cultures that gave rise to the ancient Hebrews.

No student of Semitic languages, ancient Near Eastern archeology or the Bible can afford to ignore this field.

Israel has only one department of Assyriology, at the Hebrew University, although the languages it encompasses are taught at other universities as well. Prof. Haim Tadmor of the HU department said that it contains three faculty members (one junior and two senior), six undergraduate majors and about 12 graduate students. Dozens of students from other departments take courses in Assyriology, and many people have come from abroad to do research at the university in this and other ancient cultures.

C.H.

budgeting procedure and cuts in government allocations in the middle and late '70s forced the universities to adopt efficiency measures. He was proud, however, that despite the cuts the system continued to expand. More students registered and new units were opened, such as the medical schools at BGU and the Technion.

The Treasury's representative on the PGC during the lean years, Uri Laor, agreed that the budget cuts were deep and broad. Laor, (now director of Eshel, the association dealing with services for the aged) said that the cuts in higher education were greater than in other social services, some of which continued to increase.

THE PGC'S POWER is limited to approving the overall budget for each university; it scrupulously avoids getting involved in the way that budget is allocated by the university. Thus, it cannot suggest that certain departments be closed or reduced, or that a certain number of teaching staff be fired.

It does, however, have the power to approve applications for the opening of new units. It examines these applications in light of the university's academic capability, the needs of the economy, student demand and the existence of similar units at other universities. It also assesses the budgetary implications of the requests.

These requests can range from projects as limited as a new M.A. programme in geography to those with far-reaching implications such as the opening of an Arab university in the Galilee. Ya'acobi provided some more examples: during this year, the PGC approved Haifa's request to offer a Ph.D. in mathematics and a B.A. in archeology, but turned down the request for an Arab university and an application by Bar-Ilan to start a department of Middle East studies.

When I questioned the need for yet another archeology department in the country, he countered that the Haifa programme would specialize in marine archeology, a field not developed at other universities. He cited the growing international reputation of Haifa's programme in maritime civilizations as a sound reason for giving it a further boost.

Eager to convince me of the PGC's thoroughness, he gave another example. Israel has no programme in veterinary medicine; nevertheless, the PGC examined the matter for six years before approving one. The veterinary school, to be attached to the Hebrew University's Faculty of Agriculture, will be financed by donations. It will open sometime after the 1984/85 academic year, and will take on 10 to 12 new students each year.

THE PGC also encourages co-ordinated or joint programmes between universities, but progress here has been difficult due to institutional rivalries. Those institutions which are close enough to each other physically to cooperate — such as Bar-Ilan and TAU, or Haifa and the Technion — are often the most difficult to convince.

The state comptroller's recent report on Haifa University recounts the unedifying story of the rivalry between the economics departments of Haifa and the Technion, which included a successful attempt by Haifa to grab four teachers from the Technion by offering them higher salaries. This story may have a happy end though since the two universities have agreed to set up a joint graduate programme in

economics, with the PGC playing the role of matchmaker. A potentially wasteful competition over courses in journalism is now brewing between TAU and Bar-Ilan. Bar-Ilan's request for a B.A. course in journalism was rejected on the grounds that this is not an academic discipline, at least by Israeli standards. So Bar-Ilan had to be satisfied with a non-academic programme leading to a certificate and not a degree.

Tel Aviv has also started a similar course. What may appear to be needless duplication here is beyond the mandate of the PGC, which has no power to interfere with certificate programmes started by universities, as long as they are budgeted from outside resources.

But in the same way that B.A. programmes eventually grow into post-graduate programmes, thus creating the need for more staff and books or equipment, certificate programmes have a way of growing into academic fields.

Both TAU and Bar-Ilan have their eye set on a future master's course in journalism, and there is no doubt that only one of them will win approval by the PGC. If both apply at the same time, the PGC will try to arrange a joint programme. If not, then the two programmes will continue to go their separate ways.

THUS THE PGC finds it difficult, if not impossible, to dismantle or even rearrange academic structures set up before it came into being. Its main restraining role is in controlling the expansion of the system, which generates constant pressures, to add, improve, specialize and innovate.

Another tool used in the last few years to direct the expansion of the system is selective grants for hiring staff in areas of critical need, for renewal of equipment and libraries, and for research in high-priority fields.

The PGC has also applied the brakes on university building projects. The universities submitted plans for building another 300,000 sq.m. between 1981/82 and 1987/8, but the PGC approved projects for only 114,000 sq.m. During this period, 20 per cent of the PGC allocations to university development budgets will be for maintenance and renovations of ageing facilities. All buildings projects must be approved by the PGC, even if the university can finance them through donations, since future maintenance costs will in part be borne by the state.

The PGC has also introduced an inter-library coordination system, and imposed a standardized policy on the purchase of computers and the introduction of software.

THE PAST president of TAU, Prof. Haim Ben-Shahar, who served in this post from 1975 to 1983, shed some additional light on the obstacles in the path of joint programmes or departments.

"The potential for joint programmes is limited to a few narrow areas," he said. "You can't expect a university to give up the teaching of basic subjects such as math to another university, or even to cede graduate programmes to another university in most areas. At Tel Aviv, for example, where the demand for Talmud is small, we are ready to yield to the leadership of Bar-Ilan and send our students there.

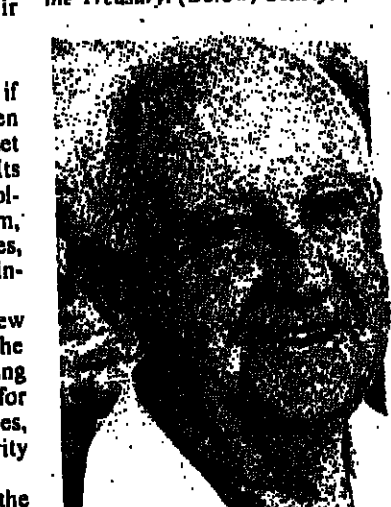
"But in other areas this is impossible, especially if one is talking about joint departments. Each uni-

versity has its own criteria and traditions for granting tenure and for shaping the curriculum, and there may be instances where we wouldn't have granted tenure to a professor elsewhere. How could we then send our students to study under him?"

Asked about the possibility of reducing the size of departments in the social sciences and humanities that do not have a direct application to the economy, Ben-Shahar was



(Above) Prof. Haim Ben-Shahar of Tel Aviv University; Uri Laor, formerly of the Treasury. (Below) Gedalya Ya'acobi; PGC head Prof. Haim Harari.



adamant:

"We must not neglect the areas that contribute to the general cultural level of our society. If staff cuts are made in these areas and the teaching load is increased, then research will suffer. Teaching is an intellectual challenge that is stimulated through research. Without this stimulus the level of teaching will degenerate and the result will be a 'Levantineization' of our universities. Teachers will simply read from textbooks, and study will become rote learning."

THE BUDGET cuts during the lean years fell disproportionately on certain areas of university activities: the hiring of junior faculty members, scientific equipment and libraries, and maintenance. Given the power of the departments vis-à-vis the university administrations, and the rigid rules of academic tenure, it appears that the cuts followed the line of least resistance: almost no academic units were abolished or reorganized, and the tenured faculty members kept their jobs.

Between 80 and 85 per cent of the ordinary budgets of the universities goes to pay salaries of the academic, technical and administrative staff. The recent faculty pay rise imposed by an arbitration board and backed by the court added an extra IS2 billion to the wage burden this year.

Gross salaries for faculty (not including the cost-of-living increment paid this month) range from IS38,000 for a junior teaching assistant, to

IS60,000 for a senior lecturer, all the way to IS100,000 for a full professor. These figures do not include the increments received by many senior faculty for research and administrative work, nor do they take into account outside consultancy fees and teaching jobs.

Teachers at the level of lecturer and above also receive sabbatical allowances, which accumulate at the rate of two months' salary for every year of work. After six years



(Above) Prof. Haim Ben-Shahar of Tel Aviv University; Uri Laor, formerly of the Treasury. (Below) Gedalya Ya'acobi; PGC head Prof. Haim Harari.



of teaching, a full professor can take a year abroad while receiving \$3,000 a month. The money is paid directly from university budgets and not from a fund built up by deductions from employers and employees, as is customary in other sectors.

IN RECENT MONTHS the heads of the university system have referred frequently to the 3 per cent drop in academic staff and the 11 per cent cutback in technical and administrative staff over the last 10 years. But these figures refer only to formal staff positions (taken), and not to workers hired on an hourly basis, services taken over by contractors, and the practice of replacing regular teaching staff with "external teachers."

Data compiled by the state comptroller and the PGC indicate that teaching staffs may not have been reduced in real terms in some universities. Instead of taking on young Ph.D.s in the tenure-track position of lecturer, as was the previous practice, more and more junior faculty were hired as external teachers or on research budgets.

The external teachers are paid for only eight or nine months' work, have no sabbatical or pension rights, and work on a yearly instead of a three-yearly contract. This practice has created a new stratum of seasonal, migrant academic labourers, whose growth as teachers and researchers has been stunted by the pressures of a hand-to-mouth existence. It has saved the universities money, but has threatened the

supply of experienced faculty for the next decade.

The policy of the PGC has not been to throttle the growth of the university system, but to keep it financially solvent and to get it used to living on lower government allocations. The PGC has no objection to universities expanding their own sources of income to finance current and future projects. Moreover, it provides matching grants for money put aside by universities for endowment funds, which have been increasing over the last 10 years.

The government in recent years has also attempted to increase the proportion of university income provided by tuition fees, which dropped to about 4 per cent in the mid-1970s. The fee levels fixed by the Katsav Committee in 1982 raised the proportion to an average of 10 per cent, but the Treasury and the PGC now want to raise it even further.

TEL AVIV has been especially successful among the newcomers in increasing the number of independently-financed activities. Ben-Shahar noted that the programme for medical students from New York State, who pay tuition fees of \$15,000 a year, has enabled the medical school to expand. Its school of dentistry has been established and financed with the help of the Histadrut's Kupat Holim, and income is produced by the university's Ramot corporation for applied research.

TAU's endowment funds have risen from \$5 million in 1974 to \$50 million this year, with another \$25 million in pledges. All universities have increased income from donations and money-making projects since 1974, although not at the same pace.

Ben-Shahar minced no words in describing the roots of the current crisis of the universities:

"It's all because of the stupidity and irresponsibility of Aridor and his senior officials. The Treasury lost the wage arbitration battle with the university teachers, and then decided to take revenge on us by holding up IS1.5 billion from our regular allocations. Aridor's paranoia led him to believe that the universities had tricked him into a losing arbitration process."

The delayed allocation has forced the universities to take loans of hundreds of millions of shekels to pay for expenses that should have been provided for by the state budget. Laor, the ex-Treasury man, sees the massive resort to loans — for the first time in 10 years of PGC supervision — as a particularly worrisome symptom of financial distress.

Looking toward the future, Ben-Shahar took a gloomy view if the government keeps turning the budgetary screws:

"The technical advances of Israeli industry in recent years in electronics and computers, and their applications to medicine and defence, were made possible by the research done by graduates of Israeli universities in the late 1960s and early 1970s.

"The possibility for today's graduates to make a similar contribution in the future is definitely smaller. The quality we have sacrificed in equipment during the last 10 years has meant that our science graduates finish their degrees without being familiar with the latest technology. They no longer work on the frontiers of science."

One of the jobs of the PGC is to make forecasts of the future needs for academic manpower, and to

regulate the expansion of the universities accordingly. But in a rapidly changing society, prediction is often difficult.

Laor noted that 10 years ago it was commonly thought that the universities were turning out too many biologists. "Who could have foreseen the industrial applications of biology that exist today?"

If planning for future professional and scientific manpower needs is an uncertain business, then what can be said of future needs for graduates in the social sciences and humanities? Today, 57.6 per cent of all students are in these fields, and the rest study law (4.2), agriculture (3.2), medicine and related professions (6.1), science and math (14.2), engineering and architecture (14.7). Ya'acobi said flatly that planning for the social sciences and humanities is impossible.

"These subjects are not tailored to specific job needs, but they should provide a good general basis for further training in a specific occupation. Most of the students in these fields take this into account.

"Should the government provide incentives for students to go into preferred areas? Let me tell you what the late Gershom Scholem once said to me: 'If someone can tell me how many specialists in kabbala the economy needs, then I'll accept this notion of preferred areas of study.' The Technion claims preferred status because they produce most of the country's engineers. But I tell them that engineers can be trained abroad, while specialists in kabbala are hard to import."

THE RECENT long-range look at higher education prepared by the council concluded that no new universities will be needed during this decade, but that by the mid-1990s, either existing institutions will have to be considerably expanded or new ones built to accommodate the expected influx of 85,000 students.

Ben-Shahar has made a proposal which is now under review by the PGC, for solving the expansion problems of the future by creating a network of liberal arts colleges affiliated to the existing universities. This would go way beyond the existing framework of seven regional colleges that are basically adult-education centres without degree programmes.

Ben-Shahar's proposal holds that expanding most existing universities to cope with the load would lead to overcrowding and a decline in quality. The proposed colleges would take students only for B.A. degrees and enable the existing universities to take on a higher proportion of graduate students, along with some undergraduates. Those who finish the colleges could do graduate work at the university of their choice.

Worldwide trends point to the growing importance of higher education as more and more occupations become "academized." This is happening today in Israel with, for example, teaching and training for paramedical vocations such as occupational therapy and physiotherapy.

Ben-Shahar added that the needs of the Israeli economy in the future also require increased investment in higher education.

"Our economic development must be based on technological quality, efficient management, high productivity and international competitive ability. Far from contradicting future social and economic needs, higher education accords perfectly with them. There is no other way."

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POST PULLOUT GUIDE

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MUSIC

Jerusalem

THE ISRAEL TRIO — Alexander Volkov, piano; Menachem Broder, violin; Marcel Bergman, cello. Works by Haydn, Ravel and Schumann. (Tzavta, tomorrow at 11.11 a.m.)

CONCERT — With Richard Lesser, clarinet; Marcel Bergman, cello; Milka Lachs, piano. Programme — Bach: Sonata; Schumann: Fairy Tales; Bruch: 3 Pieces, Op. 40; Mozart: Trio, K.498. (YMCA, tomorrow)

ROMANTIC RECITAL — With Arie Vardi, piano. Programme — Mozart: Adagio in B Minor, K. 540; Beethoven: Sonata in D Minor, Op. 31; Chopin: 2 Polonaises, Op. 26; Nocturne in C-sharp Minor, Ballade No. 3, Op. 47; Mazurka in F Minor (Israel Museum, tomorrow)

THE ISRAEL SINFONETTA — Conducted by Stanley Sperber. With Larry Adler, harmonica. Programme — Mozart: Symphony No. 29 in A Major, K.201; Ciaconna; Oboe Concerto; Lully: Concerto for Harmonica and Strings; Bartok: Rumanian Dances; Gershwin: Lullaby for Harmonica and Strings; Bizet: L'Arlesienne, Suite No. 2 (Jerusalem Theatre, Sunday)

PIANO FOUR HANDS — With Alan Sternfeld and Marc Stanton. Works by Beethoven, Schubert, Satie and Mozart. (Old City, Redeemer Church, Sunday at 8 p.m.)

VIOLIN AND PIANO CONCERT — Works by Mendelssohn and Paganini. (Khan Theatre, Sunday)

BEETHOVEN SONATAS FOR VIOLIN AND PIANO — With Uri Plunka, violin; Jonathan Zak, piano. Programme — Sonata in E-flat Major, Op. 12, No. 3; Sonata in G Major, Op. 30, No. 3; Sonata in A Major, Op. 47 (Kreutzer). (Israel Museum, Monday)

RECITAL FOR TWO PIANOS — With Mary Stanton (America) and Allen Sternfeld. (Rubin Academy, Wednesday)

Tel Aviv area

THE JERUSALEM RECORDER ENSEMBLE — Tamar Sinai, Yisrael Zofim, Idit Shemer, Tzvi Yacobi. With a voice trio and Neta Leder, harpsichord. (Tzavta, tomorrow at 11.11 a.m.)

THE ISRAEL PHILHARMONIC ORCHESTRA — Conducted by Charles Dutoit. Soloist: Andras Schiff, piano. Programme — Vargor: Interglaci; Mozart: Piano Concerto K. 482; Shostakovich: Symphony No. 15. (Mann Auditorium, tomorrow)

THE ISRAEL PIANO QUARTET — Pinna Sulzman, piano; Moshe Murvitz, violin; Abraham Ben-Zion, viola; Eshanan Bergman, cello. Works by Schumann, Beethoven and Dvorak. (Tel Aviv Museum, tomorrow)

THE ISRAEL PHILHARMONIC ORCHESTRA — Conducted by Lawrence Foster. Soloists: Kaila and Marielle Laboage, duo-pianists. Subscription concert No. 3. Programme — Liszt: Venezia Games; Mozart: Concerto for 2 Pianos, K.365; Elgar: Paganini Variations. (Mann Auditorium, Sunday)

THE ISRAEL PHILHARMONIC ORCHESTRA — Conducted by Lawrence Foster. Soloists: Kaila and Marielle Laboage, duo-pianists. Subscription concert No. 3. Programme — Liszt: Venezia Games; Mozart: Concerto for 2 Pianos, K.365; Elgar: Paganini Variations. (Mann Auditorium, Sunday)

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THE ISRAEL CHAMBER ORCHESTRA — Conducted by David Shalton. Soloist: Emmanuel Gruber, cello. Programme — Prokofiev: Classical Symphony Op. 25; Schumann: Cello Concerto in A Minor, Op. 129; Mozart: Symphony No. 41 (Jupiter). (Tel Aviv Museum, Monday)

COMPOSERS ON COMPOSERS — Menachem Broder on Stravinsky. With the Tel Aviv Piano Duo, Irit Rot-Stern and Ariel Cohen. Menachem Broder, violin, Eli Eban, clarinet; Alexander Volkov, piano. (Tel Aviv Museum, Tuesday)

Haifa

THE ISRAEL CHAMBER ORCHESTRA — Programme as for Tel Aviv. (Haifa Auditorium, Sunday)

THE ISRAEL PHILHARMONIC ORCHESTRA — Subscription concert No. 1. Programme as for Tel Aviv, Sunday. (Haifa Auditorium, Monday through Thursday)

Other

CONCERT — With Arie Bar-Droma, violin; Yaacov Wald, piano. Programme — Beethoven: Sonatas Nos. 5, 7 for Violin and Piano. (Ramat Hasharon, Yuvul, 57 Utschkin, tonight)

CONCERT — With Gideon Plik, cello; Amit Shurav, piano. Programme — Beethoven: Sonata No. 2; Prokofiev: Sonata Op. 119 in C Major. (Ramat Hasharon, Yuvul, tomorrow)

HERZLIYA CHAMBER ORCHESTRA — Opening concert directed by Harvey Bordehiza. Soloist: Robin Weiss-Caputo, soprano. Programme — Rameau: Suite for Strings; Villa-Lobos: Bachianas Brasileiras No. 5; Mozart: Exsultate Jubilate; Haydn: Symphony No. 49 in F Minor (La Passione). (Herzliya, Beit Yael Lebanon, Wolfson Street, tomorrow)

CONCERT — With Yitzhak Segov, violin; Yohanan Vidarski, cello; Madelyn Ophauer, piano. Programme — Haydn: Trio No. 7 in E Minor; Beethoven: Variation in G Major; Dvorak: Trio Op. 65 in F Minor. (Ramat Hasharon, Yuvul, Sunday)

WIND INSTRUMENT CONCERT — With members of the Israel Sinfonietta of Beer-Sheva. Programme — Molter: Symphony; Zieternich: Serenade; Mozart: Serenade in E Minor; plus others. (Ramat Hasharon, Yuvul, Monday)

THE NETANYA ORCHESTRA — Conducted by Stanley Sperber. Soloist: Larry Adler, harmonica. Works by Rossini, Ciaconna, Schubert, Bartok and Gershwin. (Netanya, Wingate, Herschritt Auditorium, Tuesday)

VIOLIN AND PIANO CONCERT — With Philip Levy, violin; Rachel Franklin, piano. Programme — Bach: Sonata in G Major; Mozart: Sonata No. 10 in B-flat; Beethoven: Sonata Op. 12, No. 1; Philip Levy: Monologue. (Ramat Hasharon, Yuvul, Wednesday)

FOR CHILDREN AND YOUTH

AN ADVENTURE IN JERUSALEM — Puppet theatre for all ages. The search for the holy water of peace. (Train Theatre, Liberty Bell Garden, tomorrow at 11.30 a.m.)

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 4 p.m.)

SNOW WHITE AND THE SEVEN DWARFS — Puppet theatre for ages 3-8. (Train Theatre, Monday at 4.30 p.m.)

STORY HOUR — Produced by the Khan Theatre. A collection of folk tales, plus original stories. (Khan Theatre, today at 2 p.m.)

Tel Aviv area
CRACKING SEEDS — Theatre. (Beit Leisim, tomorrow at 11.30 a.m.)

FAMILY FUN — Including tricks by chimpanzees, dolphins, and sea lions, puppet theatre, clowns, cartoons and more. (Dolphinarium, Charles Clore Park, tomorrow 12 p.m. — 4.30 p.m.; Sunday through Thursday at 4.01 p.m. only)

PRETTY BUTTERFLY — Songs and entertainment from the Educational TV series. (Old Jaffa, Haimitah, 8 Mazal Dagim, tomorrow at 11.30 a.m.)

Other
TAMAR DANCE THEATRE — Performance, with explanations. (Ein Hahores, today at 5 p.m.)



Baldi Olier, the flamenco guitarist (left), and friends perform at the Yuval Cafe in Ramat Hasharon on Thursday.

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Luronne, tomorrow at 9 p.m., King David, Sunday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed in English by Jeremy Hymn, Dawn Nadel, Isaac Weissrock, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

GENTLEMEN THE HYSTERIA RETURNS — By Moti Giladi. Entertainment programme with singing, dancing and acting. (Binyenel Ha'ama, tomorrow at 9.30 p.m.)

GOLDEN GUITAR — Tara Banz sings folk songs, ballads and American Indian chants tomorrow. Marian plays French songs on Tuesday; Jean Mark Luxembourg plays classical pieces on Wednesday; Bruno Korshika plays a Hasidic folk and baroque on Thursday. (Zohar the Buddha, 9 Yael Solomon, at 8 p.m.)

HAGASHASH HAHIVER — Programme of humour and satire. (Jerusalem Theatre, Monday at 9 p.m.)

HANOCH ROSENNE — Pantomime performance. (Khan Theatre, tomorrow)

ISRAEL FOLKLORE — Taste of Israel dances. (Jerusalem Folklore, International Cultural Centre for Youth, 12 Emeck Refaim, tomorrow at 9 p.m.)

JAZZ — Fred Weisgal, piano; Eric Heller,

host; Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.)

JEWISH AND ARAB FOLKLORE — Tzavta folk dancers, folk singers, Khalifa drummers. (YMCA, Monday at 9 p.m.)

THE MADRIGAL SINGERS — Renaissance songs, folk songs from Iceland, Israel, Scotland, and more. (Tzavta, tomorrow at 9 p.m.)

MUSICAL MELAVE MALEA — With Michael Shapiro in his programme Beyond 12 Gates. (Israel Centre, 10 Straus, tomorrow at 8.30 p.m.)

ORIGINAL JEWISH FOLK MUSIC — With Yehuda and Ruthy Miller. (Pina Hamistat, 46 Bezalel, tomorrow)

PILOT — Programme of satire and humour, directed by Dan Ulan. To be televised by Israel TV. (Khan Theatre, Tuesday and Wednesday at 8.30 p.m.)

Tel Aviv area
BALLADS — Read by Hannah Marron (Shirur Zion Library, Beit Ariele, 25 Shaul Hamelech, Wednesday at 8.30 p.m.)

THE BEST OF SHALOM ALEICHEM — (Hilton, Thursday at 8.30 p.m.)

DANNY BEN-ISRAEL — Songs we loved. (Aurora Hotel, poolside, Thursday at 9 p.m.)

FERNANDO DE ALMEIDA — Well-known Portuguese pianist and singer. (Sheraton Hotel, Pina Bar, tomorrow through Thursday at 8 p.m.)

JAZZ — Fred Weisgal, piano; Eric Heller,

JAZZ — With The Other Side group. (Old Jaffa, Haimitah, 8 Mazal Dagim, tonight at midnight)

MATTI CASPI — Solo programme. (Tzavta, tonight at midnight)

MEIR ARIEL — Programme of songs. (Old Jaffa, Haimitah, Monday at 9 p.m.)

MIRIT GALRON — Programme of songs. (Tzavta, tomorrow at 8.30 p.m. and 10.45 p.m.)

TONIGHT SHOW — Presented by Barry Lungeford. Evening of international entertainment and interviews. Special guest, Leonard Graves. (Hilton, tomorrow at 8.30 p.m.)

YEHUDIT RAVITZ HOSTS DANNY LITANY — (Tzavta, Thursday at 9 p.m.)

Haifa

HAGASHASH HAHIVER — (Haifa Auditorium, tomorrow at 9.30 p.m.)

Other

APPLES OF GOLD — See Jerusalem for details. (Hilton, Monday, Thursday at 8 p.m.)

BALDI OLIER — Flamenco guitarist. Festive evening to celebrate his new album. (Ramat Hasharon, Yuvul, 57 Utschkin, Thursday at 8.30 p.m.)

GENTLEMEN THE HYSTERIA RETURNS — (Kiryatayim, Shavit, tonight at 9.30 p.m.; Netanya, Shurav, Thursday at 9.30 p.m.)

HAGASHASH HAHIVER — (Beer-Sheva, Keren, tonight at 9.30 p.m.)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

THE CAUCASIAN CHALK CIRCLE — By Brecht. A Cameri Theatre production. (Jerusalem Theatre, tomorrow at 8.30 p.m.)

GIVING OF THE LAW AT 6 — Produced by the Simple Theatre. The play takes place in an old temple. (Khan Theatre, Thursday at 8.30 p.m.)

THE LITTLE MATCHSELLER — Puppet theatre based on the Hans Christian Anderson story. (Train Theatre, Liberty Bell Garden, tomorrow at 9 p.m.)

SWEENEY TODD — Musical drama by Stephen Sondheim and Hugh Wheeler. Produced by the Cameri Theatre. Directed by Peter James. (Jerusalem Theatre, Wednesday and Thursday at 8.30 p.m.)

TENZI — Produced by the Beit Leisim Theatre. The story takes place around the boxing ring. (Givat Behar Municipal Centre, tomorrow at 8.30 p.m.)

Tel Aviv area
ACTORS VERSUS AUDIENCE — By Peter

Hendek. Directed by Tami Laderer. A modern play with audience participation. (Old Jaffa, Haimitah, 8 Mazal Dagim, tomorrow at 8.30 p.m.)

BED-KITCHEN, BED-KITCHEN — Comedy for one actress with Dina Doronin playing 30 entirely different women. Written by Daria Fio and Franca Rama. Directed by Ilan Eldid. (Tzavta, Monday at 4.30 p.m. and 8.30 p.m.)

BORDER INCIDENT — Imaginary meeting between Golda Meir and Raymond Tawil. (Tzavta, tonight at 9.30 p.m.)

THE CAUCASIAN CHALK CIRCLE — (Cameri Theatre, Wednesday and Thursday at 8.30 p.m.)

CAVIALE ELENITICHIS — Produced by the Hahim Theatre. (Hahim, Large Hall, Sunday through Thursday at 8.30 p.m.)

CRAZY TEACHER — Produced by the Beit Leisim Theatre. (Beit Leisim, tomorrow at 9 p.m.)

DESIRE — Produced by the Hahim Theatre. (Hahim, Large Hall, tomorrow at 6.45 p.m. and 9.30 p.m.)

DRUMS IN THE NIGHT — By Bertolt Brecht. Directed by Micha Levinson. Produced by the Beersheba Municipal Theatre. About a soldier who returns to his home town, Berlin, during WWI, after being a prisoner in Africa for 4 years. (Hahim, Small Hall, Wednesday and Thursday at 8.30 p.m.)

THE FALL — By Albert Camus. Translated and produced by Niro Nisi. The rise and fall of a Parisian lawyer. (Old Jaffa, Haimitah, Tuesday at 9 p.m.)

GOOD — By C.P. Taylor. Directed by Ilan Ronen. Produced by the Cameri Theatre. (Cameri, Sunday at 8.30 p.m.)

GREEN WING — Performance by women, combining body, voice and movement. It deals with modern man's illusory liberty, and the inter-relationships between women. (Tel Aviv Museum, Wednesday at 9 p.m.)

ICARUS — Puppet theatre based on the story by Gabriel Garcia Marquez, about a mythological dream. (Tel Aviv Museum, tomorrow at 9 p.m.)

(Continued on page 9)

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The Last American Virgin 7
The Chase 9
Mon., Nov. 14:
Marathon Man 6.45
Les Uns Et Les Autres 8.30
Tue., Nov. 15:
Double feature/ticket:
Saplings 6
Sabbath 7.30
Donna Flor And Her Two Husbands 9.30, 11.30
Wed., Nov. 16:
Marathon Man 6.45
Les Uns Et Les Autres 8.30
Thurs., Nov. 17:
The World According To Garp 8.45, 9.15

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BINYENI HA'UMA
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NAGUA
* YONATAN SEGAL

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Trail of the Pink Panther
Director: Blake Edwards
* PETER SELLERS
* DAVID NYEN
* HERBERT LOM
* RICHARD MULLIGAN
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

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2nd week
MAX DUGGAN RETURNS
7.15, 9.30

DRIVE-IN

Tonight 10, Sat. and weekdays 7.15, 9.30

HEAT AND DUST

5.30 CHITTY CHITTY BANG BANG
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Red Stewart's music
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Weekdays 4.30, 7.15, 9.30

BEN YEHUDA

2nd week
FINAL ASSIGNMENT
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* GENEVIEVE JOLD.
Sat. 10, midnight
Weekdays 4.30, 7.15, 9.30

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CHEN 1

2nd week
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Take two complete strangers... make one of them rich the other poor...
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* EDDIE MURPHY
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Weekdays 4.30, 7, 9.40

CHEN 2

15th week
AN OFFICER AND A GENTLEMAN
Tonight 9.50, 12.10
Sat. 7, 9.40
Weekdays 4.30, 7, 9.40

CHEN 3

3rd week
BLUE THUNDER
Tonight 9.50, 12.10
Sat. 7, 9.40
Weekdays 4.30, 7, 9.40

CHEN 4 15th week

CANNERY ROW

Tonight 9.50, 12.15
Sat. 7.05, 9.30
Weekdays 4.30, 7.05, 9.30
Mat. 10.30, 1.30
Lile of Brian

CHEN 5

Israel Premiere
ONCE A FAMILY



Tonight 10, 12.15; Sat. 7.20, 9.30
Weekdays 10.30, 1.30, 4.20, 7.20, 9.35
* BARRY BOSTWICK

CINEMA ONE

6th week in Tel Aviv
THE LADY IN THE BUS
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

DEKEL

2nd week
MAX DUGGAN RETURNS
7.15, 9.30

DRIVE-IN

Tonight 10, Sat. and weekdays 7.15, 9.30

HEAT AND DUST

5.30 CHITTY CHITTY BANG BANG
Sat. and weekdays at midnight
Sex Film

ESTHER Tel. 225610

NEW YORK LIGHTS
Red Stewart's music
Tonight 10;
Weekdays 4.30, 7.15, 9.30

BEN YEHUDA

2nd week
FINAL ASSIGNMENT
* MICHAEL YORK
* GENEVIEVE JOLD.
Sat. 10, midnight
Weekdays 4.30, 7.15, 9.30

CHEN CINEMA CENTRE

Advance ticket sales only at box office from 10 a.m.

CHEN 1

2nd week
TRADING PLACES
Take two complete strangers... make one of them rich the other poor...
* DAN ACKROYD
* EDDIE MURPHY
Tonight 9.50, 12
Sat. 7, 9.40
Weekdays 4.30, 7, 9.40

CHEN 2

15th week
AN OFFICER AND A GENTLEMAN
Tonight 9.50, 12.10
Sat. 7, 9.40
Weekdays 4.30, 7, 9.40

CHEN 3

3rd week
BLUE THUNDER
Tonight 9.50, 12.10
Sat. 7, 9.40
Weekdays 4.30, 7, 9.40

CHEN 4

15th week
AN OFFICER AND A GENTLEMAN
Tonight 9.50, 12.10
Sat. 7, 9.40
Weekdays 4.30, 7, 9.40

CHEN 5

Israel Premiere
ONCE A FAMILY



HOD 12th week

BREATHLESS

* RICHARD GERE
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

INSTITUTE FRANCAIS

Sat. 7.30
MAIS QU'EST-CE QUI FAIT COURIR DAVID?

LEVI

Dzengoff Center Tel. 28888
4th week
LOCAL HERO
Sat. 7.45, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

LEV II

Dzengoff Center Tel. 28888
4th week
THE WAY WE WERE
Sat. 7.45, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

LIMOR

4th week
YOUNG FRANKENSTEIN
Tonight 9.45, 12
Sat. 7, 9.30; weekdays 4.30, 7, 9.30
Sat. 11 a.m.: TIME BANDITS

MAXIM

3rd week
Sat. 9.30
4.30, 7.15, 9.30
YANKS

MOGRABI

4th week
David's father bought him a home computer. He's used it to change his high school grades.

WAR GAMES

Tonight 10; Sat. 7, 9.30
Weekdays 4.30, 9.30

ONLY

4th week
A DEADLY SUMMER
Sat. 9.30
Weekdays 4.15, 7, 9.30

PARIS

5th week
Israeli film
NAGUA
Sat. 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30

PEER

5th week
MERRY CHRISTMAS MR. LAWRENCE
* DAVID BOWIE
* TOM CONTI
* RYUCHI SAKAMOTO
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

SHAHAF

9th week
Tonight 10, 12
Sat. 5.45, 7.30, 9.30
Weekdays 4.30, 7.15, 9.30

FLASH DANCE

Sat. 11 a.m.: DUDU TOPAZ — children's show

STUDIO

3rd week
CLASS
* JACQUELINE BISSET
* ROB LOWE
* ANDREW MCCARTHY
Directed by: Martin Ranshoff
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TCHETET

2nd week
MY FAVOURITE YEAR
* PETER O'TOOLE
4.30, 7.15, 9.30

TEL AVIV 7th week

CONCRETE JUNGLE

Tonight at 10.30
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TEL AVIV MUSEUM

19th week
YOL
Winners of "Golden Palm"
Cannes, 1982
Film by Yitzhak Gurney
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TZAVTA

30 Ibn Gvirol, Tel. 250156
27th week
Sat. and weekdays 9.30
THE FILM "EIGHTY THREE"

ZAFON

8th week
TO BEGIN AGAIN
4.30, 7.15, 9.30

HAIFA Cinemas

AMPHITHEATRE
SPLIT IMAGE
* PETER FONDA
* ELIZABETH ASHLEY
4, 6.45, 9

ARMON

PSYCHO II
* ANTHONY PERKINS
* VERA MILES
4, 6.45, 9

ATZMON

NEW YORK LIGHTS
6.45, 9

CHEN

WAR GAMES
4, 6.45, 9

GALOR

10, 2, 6
THE COLO RAIDERS
Weekdays 12, 4, 8
PREPARATI LA BARA

MORIAH

2nd week
* ALAN BATES
* JULIE CHRISTIE
THE RETURN OF THE SOLDIER
Sat. and weekdays 6.45, 9

ORAH

4th week
* RICHARD GERE
In a wonderful, emotional film
BREATHLESS
Saturday 6.45, 9
Weekdays 4, 6.45, 9

ORION

TOUGHS IN LOVE
6 nonstop performances
Adults only

ONLY

3rd week
FRITZ THE CAT
Saturday and weekdays 6.45, 9

PEER 8th week

FLASH DANCE

Sat. 6.45, 9
Weekdays 4, 6.45, 9

RON

THE SIX WEEKS
* DUDLEY MOORE
* CATHRYN HADLEY
4, 6.45, 9

SHAVIT

TO BEGIN AGAIN
Sat. and weekdays 6.45, 9

RAMAT GAN Cinemas

ARMON
Tonight 10
Sat. and weekdays 7, 9.30

PSYCHO II

Mat. 4
KID STUFF

LILY

3rd week
CLASS
* JACQUELINE BISSET
Tonight 10
Sat. and weekdays 7.15, 9.30

OASIS

3rd week
TRADING PLACES
Tonight at 10
4, 7.15, 9.15

ORDEA

BEST FRIEND
* GOLDIE HAWN
* BURT REYNOLDS
RAMAT GAN
5th week
TOOTSIE
* DUSTIN HOFFMAN
7, 9.30

HERZLIYA Cinemas

DAVID
LADY IN THE BUS
7.15, 9.15

TIFERET

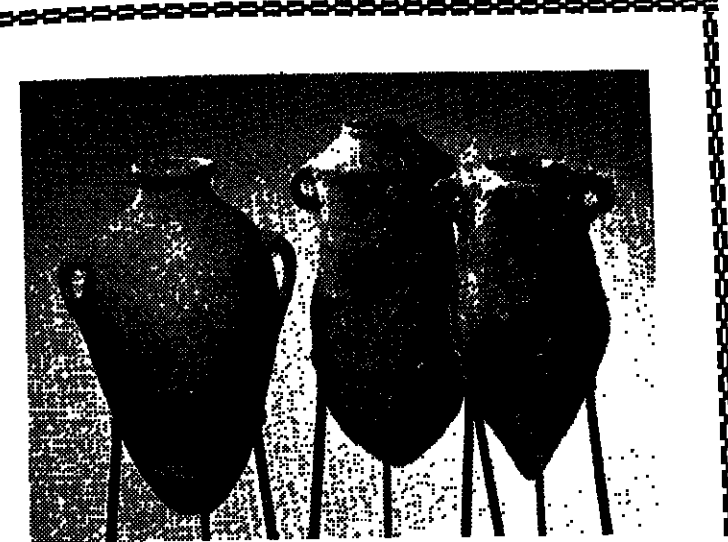
M.A.S.H.
* ELLIOT GOULD
7.15, 9.15

HOLON Cinemas

MIGDAL
2nd week
WAR GAMES
Tonight 10
Sat. and weekdays 4.30, 7.15, 9.30

SAVOY

3rd week
TOOTSIE
Tonight 10
Sat. 7.15, 9.30
Weekdays 4, 7.15, 9.30



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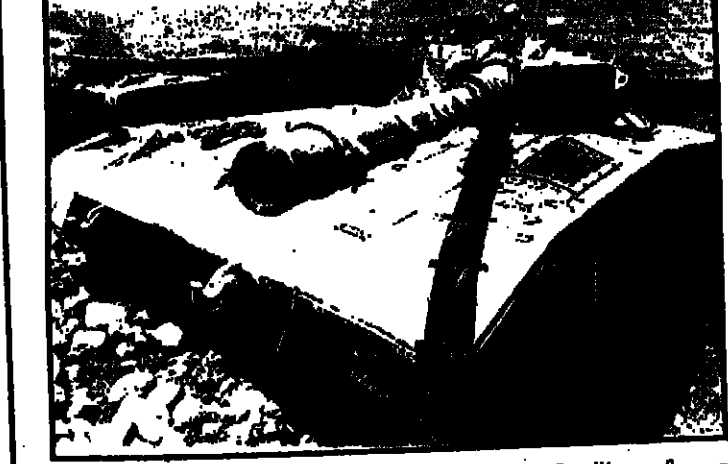
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THEATRE

(Continued from page A)

IDENTITY CARD

Directed by Tzvi Tzvi. About the life of Israeli singer Avi Toledano (Beit Hahayal, Monday at 9 p.m.)

INSIGNIFICANCE

By Terry Johnson. Directed by Gadalia Besser. Produced by the Beit Leivon Theatre. A chance meeting between 4 people in a New York hotel in 1953. (Beit Leivon, Wednesday and Thursday at 9 p.m.)

LEAR

Produced by the Beersheba Municipal Theatre. Directed by Dina Tcherenkov. (Habimah, Small Hall, Monday and Tuesday at 8.30 p.m.)

LESSON IN CITIZENSHIP

Directed by Danny Horowitz. Produced by the Kibbutz Theatre. (Tzavta, Tuesday and Wednesday at 8.30 p.m.)

MUTINY

Based on the story by Yehoshua Sneh. Directed by Nola Chilton. About the seamen's big 1951 strike for democratic representation. (Beit Leivon, tonight at 9 p.m.)

ON MONDAY NEXT

Comedy by Philip King (in English). Directed by Sandor Drachlich. Produced by the ZOA House Drama Circle. (ZOA House, 1 Daniel Frisch, Monday and Tuesday at 8.30 p.m.)

THE PASSION (PRE-PARADISE SORRY NOW)

By Werner Rainer Fassbinder. Directed by Nola Chilton. (Old Jaffa, Habimah, tonight at 10 p.m., Wednesday at 9 p.m.)

PILOTS

By Yossi Hader. Directed by Oded Kotler. Produced by the Neve Zedek Theatre. The story of a group of pilots after the occurrence of a dramatic event. (Neve Zedek Theatre, Tuesday at 9 p.m.)

THE RUBBER MERCHANTS

By Hanoch Levin. Produced by the Cameri Theatre. (Tzavta, Sunday at 8.30 p.m.)

THE SUITCASE PACKERS

A light comedy by Hanoch Levin. A Cameri Theatre production. (Cameri Theatre, Monday and Tuesday at 8.30 p.m.)

SWEENEY TODD

This Week in Israel • TEL AVIV MUSEUMS



this week at the israel museum jerusalem

The Israel Museum is located on Ruppin Street, Tel. (02) 698211.

EXHIBITIONS

Permanent Collections of Judaism, Art and Archaeology
 Maria Oppenheim: The First Jewish Painter
 China and the Islamic World: Mutual Influences in Ceramics
 David Bomberg: 1923-1927
 Marie Perle: Builder of Igloos and constructor of moveable nomadic dwellings
 Contemporary Israeli Art
 Contemporary Art from Permanent Collection — together with new acquisitions from American artists
 The Tip of the Iceberg no. 2 — new acquisitions of Israeli art
 Miriam Neger: Haunted Environments — sculpted and painted expressive environments by a young Israeli artist
 Memphis, Milano — furniture and accessories, and over 150 slides presenting this international design group
 Michael Draka: Projection on Photographic Situations

EVENTS

CONCERT
 Saturday, November 12 at 20.30
 ROMANTIC RECITAL
 Arlo Vardi, piano. Works by Mozart, Beethoven, Chopin
 First in a series of 8 concerts: Series 18 1900; members/students 18 1200.
 Single concert 18 350; members/students 18 300
 In cooperation with Omnat L'Am sedes. Sponsored by Lole and Dohi Ebner.

CHILDREN'S FILM
 Sun., Nov. 13; Mon., Nov. 14; Wed., Nov. 16; Thurs., Nov. 17 at 15.30

ANNIE — Musical starring Eileen Quinn and Albert Finney

CHILDREN'S STORY HOUR (in English)

Monday, November 14 at 16.00

For 7-8 year olds, with children's participation

CONCERT
 Monday, November 14 at 20.30

BEETHOVEN SONATAS FOR VIOLIN AND PIANO

Uri Pines, violin; Jonathan Zak, piano

FILM
 Tuesday, November 15 at 18.00 and 20.30

GIRLFRIENDS (USA 1977)

Dir: Claudia Weil

SPECIAL SCREENINGS

Wednesday, November 16 at 20.30

TREASURES OF THE BRITISH MUSEUM

1. "History and Architecture" presented by Sir John Betjeman

2. "Prehistoric and Roman Antiquities" presented by Gwyn Thomas

THEATRE

Saturday, November 19 at 20.30

COURTSHIP AND MARRIAGE — Premiere

Two stylized comedies by Dennis Silk, based on the "Thing Theatre" style.

Directed by Fa Chu; with Rachel Bar-Dor Tepe, Micky Mavorach, Rony Plisker

GUIDED TOURS IN ENGLISH

Museum: Sun., Mon., Wed., Thurs. at 11.00; Tues. at 16.30

Rothschild Museum: every Friday at 11.00

Shrine of the Book: Tuesday, November 15 at 15.30

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ROCKEFELLER MUSEUM: Sun.-Thurs. 10.00 to 17.00; Fri. & Sat. 10.00 to 14.00

LIBRARY HOURS: Sun., Mon., Wed., Thurs. 10.30 to 17.00; Tues. 16.00 to 20.00

GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11.00 to 13.00; Tues. 16.00 to 20.00

TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv-Rodoco, Etzlon, Le'an and Castel; Jerusalem-Kla'im

Strange and compelling

AT THE Tel Aviv Museum, on November 3, the Tamar Dance Theatre of Ramle gave a performance that provoked the mind and puzzled the heart. Called *Via Dolorosa*, it had been presented in its original form at Tel Hai. It must have made a striking impact in the vast arena where the dancers' movements would be viewed by the seated audience from every angle.

At the Museum, the re-worked presentation made it necessary for the audience to follow the five performers up and down, from foyer to ramp. The effect was compelling.

The title of the fierce piece suggested Christian associations. Yet the design by Amir Kolben seemed to incorporate every age of agony.

Draped in their lengths of cloth — white, red, black, blue, grey — the dancers were led into the first foyer by a figure with a pickaxe. They were blindfolded, and held on to each other by the unwound part of the cloth. The figure with the pickaxe went through the motions of cleaving the earth. At the same time, Ahmed Massri sang a *hallelujah* and played on his *oud*, or lute.

The five figures had pots and pans dangling from their waists, and on their shoulders they carried what turned out to be folding stools, which were used later as head coverings.

They sat down on these stools in another foyer, spread a white cloth over their knees, and simulated a kind of Last Supper.

Moving to a third foyer, they stretched their cloths and rolled themselves up in them, then rolled over each other, and embraced deeply.

The figure in white wore on his forehead a little white nob like a *tefillin* box. There were frequent intervals of silence, but when the singer resumed his Arabic songs (relayed through the whole museum), the tension increased.

IN THE large gallery of contemporary paintings, the five posed between exhibits like sculptured figures in high relief. They all had

THE Hebrew title is *Teshuka* (Desire), the original title is *Passion Play*, and the Christian allusion — which appears here and there in the text — gets lost in translation.

Anyway, it is more a play with passion than a play of passion. Peter Nichols has taken a couple in crisis and made them out of a witty and entertaining English social comedy.

The point is that each of the two protagonists has a double: Hanna Murrin has Lia Koenig, Yehuda Efroni has Shlomo Bar-Shavit. They are all good actors; however, their parts lack consistency. The alter egos are supposed — I assume — to represent a hidden part of their personality, and they do at times. I have not read the play, but while seeing it I got the impression that the twin couples change roles quite arbitrarily.

Nevertheless, Habimah has proved, for a change, that light entertainment need not be vulgar, and may be clever without taxing our minds too much. Having the doubles is a nice idea and makes for some intriguing developments on the stage: being unfaithful at 50 may be quite amusing but doesn't seem very serious, even with a psychiatrist thrown in. Meirav Garry as the young seductress is quite attractive in a somewhat routine way.

DANCE Dora Sowden

assumed attitudes of torment or death.

In another episode, a half-naked man, carrying an olive branch planted in concrete, was scourged by the others, who applied their cloths as whips. In the preceding episode, they threw rice, from a ramp, at the spectators below.

In a climactic scene, they enacted a burial of the plant. At its conclusion, they returned to the first foyer, beat their fists against the glass walls, then sank into rest.

The unbroken sequence of these various "stations," and the dignified bearing of the performers, kept interest focused.

It would, of course, be possible to take a rise out of this serious work. The way in which the five approached the audience, and ex-hibited blank pictures, suggested postcard sellers in the street. The mummery was overcharged. I might add I never had rice thrown at me before — not even at my wedding. (I found three grains still in my turban when I got home.) There were titters at this point though they soon died. Yet there was a curious, at times a profound, appeal in all this. It was based on the perfectly measured pace of the dancers, their unsmiling faces, their smooth passage from one episode to another.

No doubt this performance will change with every change of venue, as it did at the Museum. The important thing is that its potency came through, both in silence and in song, especially in Massri's accompaniment. The dancers were Amir Kolben, Zvi Gotheiner, Meir Germanovitch-Knopfer, Ofra Doudai and Galla Fabin.

THE PERFORMANCE at the Israel Museum on November 3 combined authentic live Japanese dance with a Kabuki film. It was en-

joyable and instructive also.

After watching Timi Kedar's quiet elegance in traditional dances, with their graceful and intricate movements of hands, feet and head, it was easier to identify and understand those same movements made by one of the dancers in the film.

The title of the programme was taken from a haiku: "The silence of flowers speaks." The line is an apt description of her dances. Shamira Imber contributed readings translated into Hebrew, and Michal Gruber a flute accompaniment.

This was the first of a series of six evenings (spread over several months) on "Cultures in Dance" to be held at the Israel Museum. If one may judge by this performance, they should be very worthwhile.

THERE WILL be two international ballet competitions in 1984 — one in Helsinki for dancers (June 25-July 8), and the other in Dresden for choreographers (closing date January 31).

The Helsinki competition is open to dancers of all nationalities, aged 15 to 19 (Junior) and 20 to 26 (Senior). Additional information can be obtained from the Finnish Centre of the International Theatre Institute (ITI), Vuorikatu 6 A 3, 00100 Helsinki 10, Finland.

The Dresden competition calls for "action ballets." They should "centre the man as a creative being in his relationship to his partner, to society and to problems of the epoch and which are relevant for the present time." Librettos not written in German must be accompanied by a "rough interpretation in the German language." The proviso is that "Only closed scores and the librettos belonging thereto will be accepted." The address: Dresden Music Festival, The State Opera House, DDR — 8012 Dresden Postfach 8 (East Germany).

The ITI also lists an Indian Dance, Music and Theatre Festival in Cologne (June/July 1984), and the Notation Congress in Israel in August (already announced in this column).

by narrow-mindedness — of lives without meaning, and opportunities senselessly lost.

The petty-bourgeois mind is disgusted cruelly, but Levin has diluted his cruelty with compassion, which is surprising and refreshing. These people are to be pitied for their smallness of mind and their lack of generosity. Between their bodies and their minds, between sex and emotion, the rubbers (in packages of three) are interposed, and they dull genuine human relations.

The sex, for a change, is all genital, with nothing anal thrown in. But the real obscenity is pecuniary, not sexual; the real dirt is money, and it stinks to high heaven. The unused condoms, inherited and lying around unsold for 20 years — until finally superseded by the pill — might just as well have been bank shares; the lives of these people turn around them, and they are like horses with blinkers.

Napoleon was once told that one could do a lot with bayonets except sit on them. Levin teaches us the same lesson about rubbers, 10,000 packets of them.

This play about un-lived life is written and acted superbly. The wonder is that such a sad story can be so funny in performance.

Light and lively

THEATRE Uri Rapp

Time passes quickly, things don't change much; in the end, life is not very serious, and everyone has a good time — especially the actors, for whom this is a very satisfying play.

One can rely on the British, including an adopted one like Nancy Diuguid, the director, to amuse us elegantly.

WRITTEN and directed by Hanoch Levin, *The Rubber Merchants* is even better today than it was five years ago, when it was first staged. Zuhairia Farhat, Yosef Karmon and Albert Cohen look and act as if they were made for Hanoch Levin — or he for them.

This is a sad story of human relations warped by money, of sex enslaved by greed, of love perverted

A CLAY OVEN from India, a 24-piece set of china used for Pessah in Germany, a silver tea set from Morocco — these are just a few of the implements of the Jewish kitchen.

I was privileged to see these, as well as many other utensils and serving items, in the store-rooms of the Israel Museum. My guide, Avi Nilsson, a museum ethnographer, invited me to see the collection that comprises the core of a large exhibition which is scheduled to be presented in the spring of 1985.

Nilsson and his colleagues are now busy looking for other traditional items, including cook books, utensils for koshering meat and anything else that might have graced your grandmother's kitchen. Naturally, he is happy to receive gifts, but he stresses that the museum is also interested in buying items or holding them on long-term loan.

One of the large collections in the museum's possession consists of utensils from the Jewish community

Old-fashioned ways

of Stockholm, many of them brought from Eastern Europe in the 19th century. One of the most striking items is a large copper *cholent* pot from Poland, and there are also chopping implements from Lithuania.

OF COURSE the Jews who came to Sweden in the 19th century did not only bring physical possessions. They also had their traditions, such as baking special *hallot* for various occasions. One of the most striking is a loaf traditionally eaten on the eve of Yom Kippur. Made in the form of two hands, it was called *gebeneche hand* (blessing hands).

There are signs of religious laxity in this 19th-century community. A beautiful hand-written cookbook from a family named Solomon gives two recipes for *cholent*, but also has directions for cooking lobster. The manuscript also has a link with

MATTERS OF TASTE Haim Shapiro



Jerusalem since Sophie Elkan, a Swedish Jewish writer whose maiden name was Solomon, accompanied the Christian Swedish writer Selma Lagerlöf on her visit here.

THERE IS even a story of a lemon pudding, considered a traditional Jewish dish, of which Lagerlöf was particularly fond. The Swedish writer is said to have asked for the recipe and decided it was not for her when she heard the first ingredient, 30 egg yolks.

I doubt if anyone would want to try it, but here anyway is the recipe for the Swedish Jewish lemon pudding. Mix 30 egg yolks with one bottle of "French wine" (the recipe does not say whether red or white) and add the juice and grated peel of four lemons. Add a vanilla bean and sugar "according to taste."

Cook the mixture over a low fire

until it thickens, stirring constantly. Continue stirring until it is cool. (Nilsson comments that this was no problem, as the servant would do it.) Remove the vanilla bean and sprinkle additional sugar on top.

ANOTHER tradition concerns a pair of little silver sweet dishes, complete with forks and spoons, which come from the home of a wealthy family somewhere in the Ottoman Empire. According to custom, a guest would be offered the dish and he would take one small sweet. Only unfortunate "uncultured" types ate the whole plateful.

One of the many types of sweet that might be served in such a dish would be a quince compote in thick syrup. To make such a compote, peel the quince and cut it into thick slices. Cover with water and cook until it is soft. Add sugar or honey and cinnamon, cloves and allspice. Simmer over a very low fire until the quince is red and the syrup is quite thick. Cool and serve.

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COMMERCIAL interests being what they are, the anniversaries of composers are usually launched and advertised by record companies and publishers to boost the sales of their products. A welcome by-product is that the lesser-known works of these composers are taken out of archives, performed and recorded. Although real pearls are rarely discovered, it is always interesting to become acquainted with the weaker works of famous composers, and to see history's selections vindicated. It seems completely unnecessary to celebrate each and every anniversary of the birth or death of composers like Bach, Handel, Beethoven, Mozart, Haydn, Schubert, Brahms, Bruckner, Chopin, Wagner and so on. Some very important people had the misfortune of being the contemporaries of greater geniuses — Gluck (Mozart) and Telemann (Bach) spring immediately to mind. When similar subjects and forms are employed by two composers, one of them (presumably the better) usually gains fame while the second is often unjustly neglected. Then, too, the dictates of what is fashionable in music may lead to the total (if temporary) subversion of real geniuses (i.e. Bach, Ives) until they are rediscovered. One not exactly forgotten but perhaps underrated composer is Jean-Philippe Rameau, whose 300th

Universal anniversary

MUSIC & MUSICIANS/Yohanan Boehm

anniversary is being marked by pianist Varda Nishri. She is dedicating a series of recitals to his memory. Rameau (1683-1764) was a contemporary of Bach (1685-1750), Handel (1685-1759), Telemann (1681-1767), and Domenico Scarlatti (1685-1757). He spent the first 20 years of his professional life as an organist in various churches in France before finally settling in Paris.

FOUR BOOKS of harpsichord music (dating from between 1706 and 1741) testify to his forward-looking inventiveness as he made increasing demands on the keyboard instrument which only the later-developed fortepiano could answer satisfactorily. (Incidentally, this is what makes playing his harpsichord pieces on a modern grand piano very acceptable.) He composed over 20 dramatic works between 1733 and 1760, a few sacred and secular cantatas and some chamber music; but it was particularly as a theorist that he wanted to be known, and in fact the list of his theoretical writings is quite extensive.

From 1970 to 1972 he was a visiting professor at American universities. Some of Rameau's dramatic opus is occasionally heard, such as "Castor et Pollux," "Les Indes galantes," and "Dardanus"; otherwise, only some harpsichord pieces are played, the better-known being "Tambourine," "La Poule," "L'Egyptienne," and "La Dauphine." All these, incidentally, are included in Varda Nishri's "Homage a Rameau."

THE JERUSALEM RUBIN ACADEMY of Music and Dance has acquired a new building — the former School of Social Work on the Givat Ram campus of the Hebrew University. The academy has needed extra space for some time now; the additional building comprises 4,500 square metres and divides into 40 practice rooms, 10 lecture halls and an auditorium seating 300. The pre-college schools and the school of dance and movement will remain in the old premises on Smolenskin and Balfour, while the performing arts, composition, conducting and theory faculties, as well as the department of music education, the choir, the opera workshop, and the chamber groups will transfer to Givat Ram.

This move, of course, involves considerable expenditure, with top

priority going to the acquisition of 50 pianos. Four hundred and fifty students are presently enrolled for studies at university level, 240 students attend the high school, and some 850 pupils attend classes at the conservatory.

THE FIRST issue of a journal entitled *Music in Time*, edited by Prof. Zvi Avni, head of the department of composition, conducting and theory, appeared recently. It focuses on the inter-relationship between composer, performer and listener.

The Council of Higher Education has decided to grant — for the first time in Israel — a bachelor's degree in music education to graduates of the department of music education. Plans are also underway to strengthen cooperation between the Rubin Academy and the Israel Museum, the Khan Theatre and the Bezalel Academy of Arts, according to the pronouncements of Prof. Mendi Rodan, the dean of the academy. No mention is made of any cooperation between the academy and the Hebrew University. It seems that relations will be similar to those between Tel Aviv's Rubin Academy and Tel Aviv University, which runs its own musicology department strictly apart from the academy, though the academy occupies a building on the Ramat Aviv campus.

Acute assumptions

BRIDGE / George Lewinrew

OUR FIRST DEAL, played in Australia, is a candidate for the Hand of the Year:

North		West		East		South	
♠	Q86	♠	—	♠	—	♠	—
♥	Q6	♥	—	♥	—	♥	—
♦	—	♦	—	♦	—	♦	—
♣	—	♣	—	♣	—	♣	—
West		East (D)		South		North	
♠	9	♠	106532	♠	AKQJ87	♠	—
♥	QJ1086	♥	AK9432	♥	—	♥	—
♦	Q64	♦	K	♦	—	♦	—
♣	1064	♣	8	♣	AKQ95	♣	—
West		East		South		North	
♠	4	♠	—	♠	—	♠	—
♥	75	♥	—	♥	—	♥	—
♦	J108532	♦	—	♦	—	♦	—
♣	J732	♣	—	♣	—	♣	—

The bidding:

West	North	East	South
Pass	2NT	Pass	6♣
All pass			

A heart was led. Declarer, noting that his hand and dummy had a total of 28 high-card points, wondered why East, with his six-or-seven-card suit, had not made a pre-emptive opening. South decided that East must have value in addition to hearts; this could only be the diamond king. South ruffed the opening heart. Deciding there was no point in a diamond finesse, he led a diamond to the ace. When the singleton king dropped, South felt there must be some additional strength with East. He decided this could only be a five-card side suit, in spades. Backing this assumption, he led the spade nine and finessed! He then played a club to a top club in his hand and ran the spades, to this end position:

North		West		East		South	
♠	105	♠	—	♠	—	♠	—
♥	J108543	♥	—	♥	—	♥	—
♦	Q10843	♦	—	♦	—	♦	—
♣	—	♣	—	♣	—	♣	—
West		East		South		North	
♠	J7	♠	AKQ98	♠	AKQJ87	♠	—
♥	Q92	♥	K6	♥	—	♥	—
♦	AK	♦	J75	♦	—	♦	—
♣	KQ10953	♣	J862	♣	—	♣	—
West		East		South		North	
♠	—	♠	—	♠	—	♠	—
♥	—	♥	—	♥	—	♥	—
♦	—	♦	—	♦	—	♦	—
♣	—	♣	—	♣	—	♣	—

At both tables, the bidding had a fairly routine start. South opened

one spade. West had two clubs, north passed, and East came in with two no-trump. After South passed, West raised to three no-trump. When the British were East-West, that is as far as things went, and West made ten tricks.

But in the replay, the British North did not let the auction subside at three no-trump. Instead, he bid four clubs, a cue-bid asking partner to bid a red suit. South responded with four diamonds, which was doubled.

Shaya Levit, sitting West, led the king of clubs, won by South's ace, a spade being discarded from dummy. Now declarer led a small diamond. West winning the king. A small spade was led to South's ace, and another trump put West on lead yet again. Now West's spade lead was ruffed in dummy, and the heart jack was led. This was the crucial point in this layout, with the heart jack led from dummy?

Declarer played a diamond to the queen and threw West in with his now singleton diamond jack. West had to return a club into South's tenace. Thus did the declarer, John Stretton, climax a series of dramatic plays, which would certainly seem worthy of wide recognition.

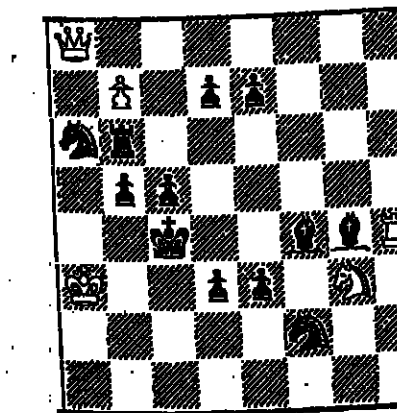
OUR SECOND DEAL comes from the Israel-Britain match at the European Championship, with Shmuel Lev, in the East seat, missing the winning play.

This is an interesting position to study. If Lev (East) does not cover, declarer cannot establish the heart suit which he needs to make his contract. But Lev covered and declarer gave up a heart to the king, pulling the outstanding trump made his contract. The winning play, we must admit, was difficult to find, but could be expected from a player of Lev's standing. But it was the North-South bidding that won the day; even the right play would have meant only a one-trick set.

CHESS

Elihu Shahaf

Problem No. 3146
V. SCHNEIDER, Hungary
1st prize, Magyar Sakkelet, 1967



Helpmate in two (5-12)
a) Set; b) Kc4 to d4

SOLUTIONS. Problem No. 3144 (Savournin). 1.Qf8!

IM TITLE FOR GRINFELD
ALON GRINFELD, 19, of Beersheva was awarded the title of International Master by the FIDE Congress which convened last month in Manila. His brother, Liat Grinfeld, and Mordechai Shorek of Tel Aviv, were awarded the title of International Arbiter.

DONCHEV WINS CZECH INTERNATIONAL

BULGARIAN IM Dmitri Donchev had the best result of his career by winning the International Championship of Czechoslovakia with an undefeated 10-4 score. He started well, was helped along by some fortunate escapes and never relinquished his lead. Donchev's 10-4 score in the category 9 tournament was sufficient for a GM norm. Second place went to the tireless young Lubomir Ftacnik with a 9½-4½ score. Since he finished ahead of his countrymen, Ftacnik is Czechoslovakia's official national champion, a title he has won three times in a row. Czechoslovakia alternates between championships comprising national players only and international championships.

PLACHETKA DONCHEV

1.e4 c5 2.Nf3 d6 3.d4 e4 4.Nd4 5.Nc3 Bg7 6.Bc3 Nc6 7.Qd2 Nf6 8.0-0-0 9.f3 Nd4 10.Bd4 Bc6 11.Kb1 c5 12.Bc3 Qa5 13.Nd5 Qa4 14.Nc3 Qa5 15.a3 Rf8 16.Bc2 Rb8 17.Bg5 Qb6 18.h4 a6 19.h5 Rd7 20.hg6 f6 21.Qc3 Re2 22.Rd3 d5 23.Nd4 Qb5 24.Bf6 Bf6 25.Nc3 Qb6 26.e5 Bf7 27.Qf2 Bd4 28.Qh4 Kc8 29.Qh7 Kf8 30.Rc3 Re2 31.Qh6 Kc8 32.Qh8 Ke7 33.Qh4 Qf6 34.Qc4 Qe5 35.Qe5 Kf6 36.f4? Re1 37.Re1 Qe1 38.Ka2 Rd5. White resigns.

JANSA

1.d4 Nf6 2.c4 g6 3.Nc3 d5 4.c5 Nd5 5.e4 Nc3 6.b3 Bg7 7.Bc4 c5 8.Ne2 0-0 9.0-0 Nc6 10.Bc3 b6 11.Rc1 Bb7 12.Bb5 Na5 13.d5 e6 14.e4 Qe7 15.Nf4 e5 16.e5 Rad8 17.Rc1 Nf8 18.Qd2 Qf5 19.Qe2 Bc8 20.Qd2 Nf7 21.Ne2 h6 22.Ng3 Qe4 23.Bh6 Bh6 24.Qh6 Nd6 25.Re5 Bd7 26.Nh5. Black resigns.

HUNGARIAN BRILLIANCE

TISCHBIEREK VEGH
1.e4 c5 2.Nf3 d6 3.d4 e4 4.Nd4 Nf6 5.Nc3 a6 6.Bg5 e6 7.f4 Qb6 8.Qd2 Qb2 9.Rb1 Qa3 10.Be2 Nbd7 11.0-0 Be7 12.e5 d5 13.f5 Ne5 14.Bf6 g6 15.Ne4 f5 16.Rb3 Qa4 17.Qc3 f4 18.Nb5! a5 19.Qe1 Qa7 20.Kh1 Rg8 21.Bb5 Kf8 22.Rc3! Qb6 23.Rc7 Rg5 24.Qh8 Rg8 25.Re7! Kc7 (25.— Rh8 26.Rc7 Kc7 27.Rg7 Kf8 28.Re7) 26.Qf6 Kd6 27.Rd1 Kc5 28.Qd4 Kc5 29.Rb1. Black resigns.

ZSINKA NAVAROVSKY

1.d4 Nf6 2.c4 g6 3.Nc3 d5 4.c5 Nd5 5.e4 Nc3 6.b3 Bg7 7.Bc3 c5 8.Rc1 Qa5 9.Qd2 0-0 10.d5 f5 11.Bd3 f4 12.Bc4 Bf5 13.Bf3 Nf7 14.g4 Bb1 15.c4 Qa3 16.Kf1 Qa2 17.Qa2 Ba2 18.Kg2 a1 19.Nh3 a4 20.Ng5 a3 21.Ne6 Rf3 22.Kf3 Bc4 23.Re4 Ne5 24.Ke2 Nc4 25.Ng7 Nc3 26.Ne6 Nc2 27.Kd2 a2 28.Kc2 a1 29.Ra1 Ra1 30.Nc5 Ra2. White resigns.

This Week in Israel • The Leading Tourist Guide • This Week

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JEWISH CINEMATHEQUE

- "Best Boy", Academy award winner 1980. Documentary film directed by Ite Wichi. The moving story of a mestizo regarded youth.
Sunday, Nov. 13 and Tuesday, Nov. 15 at 8 pm.
The film is in English with French and Hebrew subtitles.
- "La Passante de Saint-Sauveur" The last film of Romy Schneider. Starring: Romy Schneider and Michel Piccoli. Dir. Jacques Rouffio.
The film is in French with Hebrew and English subtitles.
Sunday, November 13 at 8:30 pm.
- "Tell Me a Riddle" An old Jewish couple in New York sell their house and heads for the West. Their journey is interspersed with flashbacks of their past life in their birthplace in Russia.
Starring: Brook Adams, Melvyn Douglas, Lita Kedrova. Dir: Lee Grant.
Monday, November 14 and Thursday, November 17 at 8:30 pm.
The film is in English with Hebrew subtitles.
Admission Fee: IS 200; For Members of Friends Association: IS 150.
Courtesy of: bank leumi בנק לאומי

Events
1. The History of Egyptian Jewry — a study evening. (In cooperation with the "Pessin quarterly"). Participants: Dr. Michael Winter, Prof. Shmuel Morah, Dr. Ada Aharoni. Moderator: Yitzhak Bezalet.
Tuesday, November 16 at 8:30 pm.
- The Community and its Institutions among the Jews of Yemen. Opening lectures in the series "The Jewish Studies, Art and Folklore of the Jews of Yemen". (In cooperation with the school for Jewish Studies of Tel Aviv University and the "Ecole Betanar" Association). Lecturer: Prof. Yehuda Nini. Wednesday, November 16 at 7 pm.

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ISRAEL'S Menahem Golan is no longer the only international movie mogul this part of the world has produced. His competition is Tunisia's Tarak Ben Ammar. Only 34 years old, the suave, sophisticated Georgetown University graduate, who speaks English with an American accent and dresses like an Ivy League prep, has already provided services for, or personally produced, 41 international features. All were made in Tunisia.

The list of credits, which span the past 11 years, is headed by Roberto Rossellini's *The Messiah*, and includes Franco Zeffirelli's *Jesus of Nazareth* and more recent *La Traviata*. Steven Spielberg's *Raiders of the Lost Ark*, the Monty Python feature *Life of Brian* and Jerry Schatzberg's soon-to-be released *The Misunderstood*. He is currently overseeing the 41-week shoot of Vincenzo Labolla's \$34m, 12-hour TV mini-series *Anno Domini*. His next credit as executive producer will be Roman Polanski's *The Pianist*.

The nephew of Tunisia's enlightened President Habib Bourguiba, and the son of a career diplomat, Ben Ammar grew up as one of his country's new elite. Everyone expected him to become an economist, the type who would one day be finance minister.

But it was movies and the power of the media that most interested the dynamic, soft-spoken product of the American educational system. Unlike other Tunisians of his generation, Ben Ammar was sent to American, instead of French, schools. His father, who served as ambassador to Italy and Germany after Tunisia won independence from France in 1956, correctly foresaw that one day his country would have close ties with the U.S.

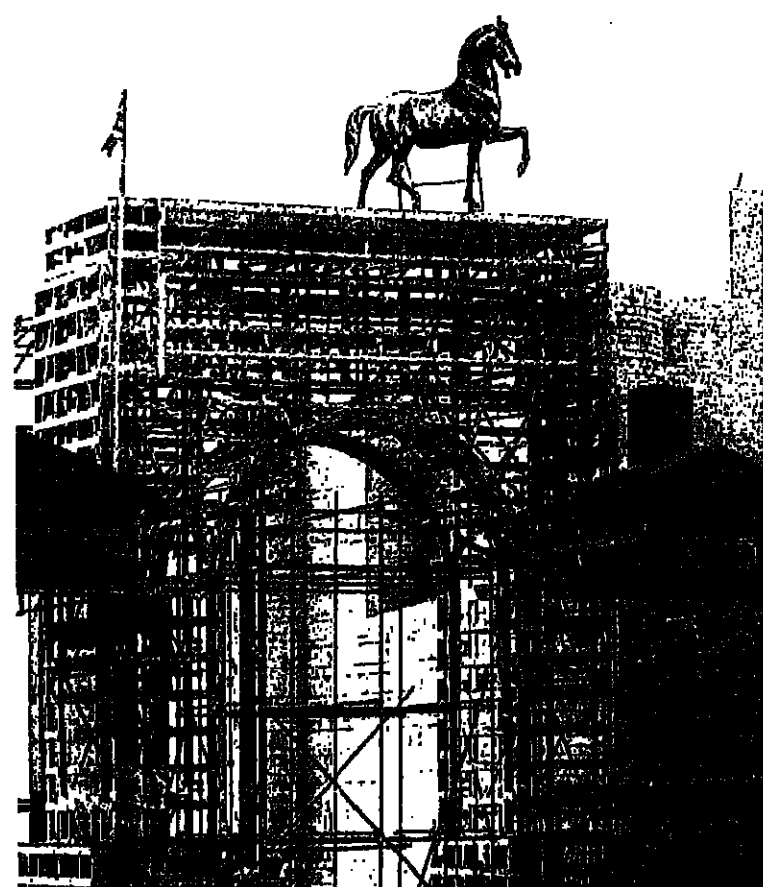
Growing up with the children of American diplomats and businessmen in Europe gave Ben Ammar more than a command of English and an understanding of the Yankee mentality.

"When John Kennedy said, 'Do not ask what your country can do for you, but what you can do for your country,' I also felt compelled to take up the challenge," recalled Ben Ammar, interviewed recently in the swank Paris headquarters of his Carthago Film Company. "My attitudes were already different from those of most other Middle Easterners and Europeans who believe you should milk the state for as much as you can get."

A MOVIE BUFF all his life, Ben Ammar spent his time as a college freshman in the U.S. watching TV round the clock. By the time he'd graduated from Georgetown University with a degree in international economics, he knew that his future lay in the media and not in finance. He was impressed by the American communication industry's powers of persuasion, by the ability of American executives to "sell the public anything." He was also obsessed by the lack of understanding that exists between nations, and annoyed by the fact that most Americans don't know Tunisia from Indonesia. He could change the latter state of affairs, he believed, by doing something about the former.

To the dismay of his parents, he turned down a chance to go to the Harvard Business School, headed for Paris and went into advertising. Within a year he knew he should be doing in celluloid, not in type.

"I rediscovered Tunisia on a trip home. The desert was no longer synonymous with poverty. I was



A knight in Tunisia

BETWEEN ACTS / Joan Borsten

wowed by the scenery. The people were hospitable, open to foreigners. Prices were low. I said to myself, 'What a perfect place to make movies.'

The priorities of the man who led Tunisia to self-rule, however, were giving his countrymen education, health, and political and economic stability.

"I knew I couldn't expect financial help from the state," recalls Ben Ammar. So I told my uncle, 'All I need is your benediction and help in making things easy for

(Below) Ben Ammar with Stephen Spielberg. (Top) At Carthago's studios.



stable, bourgeois in its values, rational in its political behaviour.

His first taker was the producer of an Italian movie of no significance. But Stanley Donner followed with *The Little Prince* and Francesco Rossi made *Maitel Case*. His first big break came in 1975 with *The Messiah*, which was to be the last picture of the late Roberto Rossellini. Ben Ammar not only gained invaluable experience from working with the veteran filmmaker, "who really guided and helped me," but through him discovered the potential of a small town called Monastir, today Tunisia's filmmaking centre.

Rossellini, who had already filmed *Acts of the Apostles* in Tunisia, literally took Ben Ammar by the hand and showed him how Monastir, two-and-a-half hours away by car from Tunis, could become the perfect setting for biblical pictures like *Messiah*. That was 10 years ago, when Monastir was a sleepy, picturesque, three-hotel coastal town. Its one claim to fame, apart from fine weather and an impressive castle, was that it was the home town of Habib Bourguiba. For that reason the government had made an effort to begin developing the area for tourism. The residents of Monastir were then so poor that only a few TV aerials marred the skyline; but they did have an international airport which was used by the organizers of package tours from Europe.

THE EXPERIENCE with Rossellini gave Ben Ammar the confidence to approach one of his long time idols, Franco Zeffirelli, who was looking for a place to film *Jesus of Nazareth*. In 1976, the same year that *Jesus* was being filmed on location in Monastir, an unknown American named George Lucas, whose script had been turned down by all of Hollywood's major studios, arrived to shoot segments of *Star Wars*.

"I was obsessed with the idea of working with a giant like Zeffirelli and all those movie stars," says Ben Ammar. "But out of nationalism I helped Lucas solve some of the problems he was having, never dreaming that from that encounter would come another big credit for Tunisia, *Raiders of the Lost Ark*."

Tutored by such giants as Rossellini, Zeffirelli, Lucas and Spielberg, Ben Ammar was able to graduate in record time from local production coordinator to executive producer. He likes to describe himself as a "dreammaker." His alliance, two years ago, with Guwah Pharooun, the Saudi-born son of the Syrian physician, and today director of a dynamic industrial group, has made it possible for the son of comfortable but not rich parents to finance world-class films such as *La Traviata* and *The Misunderstood*.

Ben Ammar can now lure to Tunisia such prestigious, extravagant projects as *Anno Domini*, not only by offering to provide services, but by offering producers what is known in Hollywood as a "completion bond," or a guarantee of additional funds if a director exceeds his approved budget.

One of Ben Ammar's dreams was to establish film as a legitimate industry in Tunisia. That, too, has been realized. By 1984, Ben Ammar's filmmaking activities will have brought over \$80m. into a country which is much in need of hard currency but has no vital resources or raw materials to export.

Monastir is now a town with so much traffic at the airport that jets sometimes interfere with shooting. Filmmakers can no longer point their cameras towards town because prosperity has brought with it colour TV and aerials crown the rooftops of new villas and condominiums.

The locals have worked on so many films as extras that they are considered "pros." And many of the Tunisians Ben Ammar insisted work alongside the foreign crews, learning the fine points of the trade from the best Italian, British and American technicians, can now serve as assistant directors or head departments such as set construction, wardrobe, and make-up.

BEN AMMAR'S still unrealized dream is to transmit his culture to the rest of the world through the medium of film. He admits that many of Tunisia's young filmmakers would be surprised to hear this — Ben Ammar has been criticized often by these people for ignoring their efforts and needs. For subject-matter and style, Tunisian directors look not to the Arab world but to Europe. And they would most like to market their films in the West. But limited production budgets and lack of an international distribution arm have stymied most of their efforts so far.

"Many Tunisian filmmakers don't understand my priorities," he admits. "They think that because until now I've only dealt with international productions, I'm not interested in developing our own industry. They are wrong. I am interested. But I knew we had to first develop a technical infrastructure, because without good crews you can't make good films. And if you don't know how to market films abroad, they will only be seen by local audiences."

"I also knew that with only 60 cinema houses in all of Tunisia, it is impossible for a film to make money here. There is a demand for 350 cinema houses, but the price of importing equipment is prohibitive. So I have helped get a law through the legislature that will lift taxes on projectors and sound equipment."

In order to improve facilities for both international and local production, Ben Ammar has decided to build a Hollywood-style studio in Monastir, not far from the \$100m. holiday village currently being developed alongside the marina by his Saudi partner. Several of the most elegant villas in the village have already been earmarked as housing for the top actors, producers and directors working at the studio.

The first two sound stages have already been constructed and are being used by the cast and crew of *Anno Domini*, slated to be shown next year on NBC-TV. The second two sound stages will be built to serve the upcoming production of Roman Polanski's *The Pirates*. Within two years all four sound stages will be moved to a location in Monastir recently acquired by Ben Ammar, not far from the airport and only two hours away by car from the new colour labs established by Satpee, the Tunisian Organization for Motion Picture Production.

Ben Ammar hopes to have a film school functioning alongside the studio within five years. Teaching Tunisia's fledgling cameramen, directors and actors will be the top international movie makers.

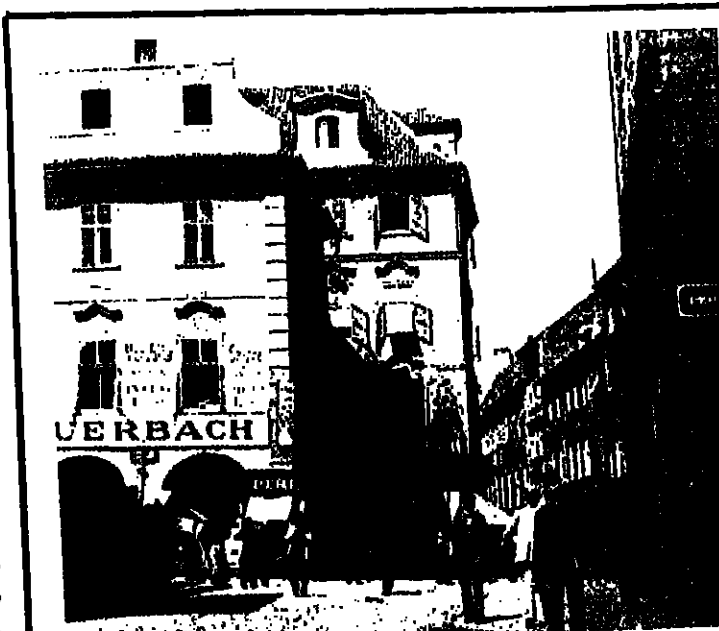
The self-confident Ben Ammar is certain that, as long as Tunisia remains politically stable, Monastir will hold the title of "Hollywood on the Mediterranean."

(Published in cooperation with the Los Angeles Times' Calendar Section.)

AHARON BECKER was the sixth Secretary-General of the Histadrut, and the first to succeed the founding fathers. In addition, he was the last to consider the Histadrut a national institution whose principal aim should be to ensure the public weal. He believed that the Histadrut and the state had identical interests. Anything of national interest, Becker thought, becomes a political issue, also, and is best handled by a political party. It follows that, when he was the helmsman of the Histadrut, he discussed the issues confronting it with the leadership of his party, Mapai, before making his decision. The party was the final court of appeal. Where Histadrut interests clashed with those of the state, it was the party, whose leaders were responsible for the Histadrut and the state, which decided on a common way.

Becker clung to his tenacity. For the Histadrut was changing under the impact of its new membership; and the party was changing, too, though in a different way. The Histadrut had represented for many years the state in the making. It had its dream of an independent Jewish society based on human equality. The trade unions were part of the system, regulated the means of livelihood, but were hardly at the centre. When the State of Israel came into being, the national institution became responsible for politics and security. The Histadrut didn't accept with good grace its reduced scope. The idea that it was there to form the nation still persisted on the fifth floor of the Histadrut headquarters in Rehov Arlosorov. The Lavon Affair should be construed as a heroic attempt on the part of the Histadrut to regain its dominant role.

THOUGH he allowed the Party to arrive at the final decision, Becker himself was never a politician. His party colleagues considered him a technician. He made his way in the Trade Union movement. As secretary of the Petah Tikva building workers, he reduced their working day from 12 to 10 hours. He was head of the Trades Union department of the Histadrut when



"Franz Kafka of Prague" by Jiri Gruha, translated by Eric Moshbacher (Secker & Warburg, £5.95), is a rich collection of photographs of Kafka and his family, of the Prague of yesteryear and of today, buttressed by quotations from his work. A.B.

Winds of change

OF TIME AND MEN (Im HaZman u-vnei Dor) by Aharon Becker. Tel Aviv, Am Oved-Tarbut-ve-Hinuch. 288 pp. No price stated.

Sraya Shapiro

the secretary-general, Pinhas Lavon, was ousted by the Party in the first round of the Affair that shook Mapai in the 1960s. Becker, a quiet technician, was acceptable for the party politicians, who made him the new secretary general.

Becker glosses over the Lavon Affair. It seems he considers the Lavon-Ben-Gurion controversy was based largely on a clash of personalities. At the last moment, when Ben-Gurion was on his way to his Sde Boker retreat, Becker arranged a meeting between the rivals. They both agreed to it. However, Lavon told Becker on the morning of the

meeting that he "simply could not face" Ben-Gurion. The rest is common knowledge.

Becker inherited a Histadrut which was changing rapidly. Its founding fathers were idealists, whose aim was to provide a practical base for Socialism and Zionism. The Histadrut of the 1960s comprised mainly new immigrants whose chief aim was to increase their pay-ticket. Becker maneuvered bravely to keep the wage-earners happy and at the same time maintain the Histadrut as a movement of national and social reform. He had a serious reverse, however, when the Ashdod port workers, led by a local strongman, defied the Histadrut.

Becker glosses over the Ashdod affair, also. He refers to it only in quoting from his speech in the Knesset, where he argued that

Histadrut membership entailed duties as well as benefits.

There were, in fact, two outbursts at Ashdod, but with a gap of several years between them. The first was when the Ashdod stevedores insisted on increased pay in contravention of current labour agreements; the second was occasioned by widespread unemployment. In the second case, the red flag over the Histadrut office at Ashdod was burned during a May Day parade. In each case Becker blamed "certain political forces" but didn't name them. It is clear, from his reference to Communists and to Uri Avneri, in a Knesset speech, whom he had in mind in the first case.

FROM THE time that the party executives had moved from the Histadrut and assumed governmental responsibilities, there had been a call for "a strong leadership" in the Labour Federation. Becker himself was often accused of being too soft in dealing with labour unrest. Shortly after he had been appointed secretary-general, Golda Meir, Zalman Aranne and Reuven Barkat were considering already a strong man at the Histadrut prompted Labour leaders to substitute Yitzhak Ben-Aharon for Becker, when he retired at the age of 65.

Becker refers only obliquely to the changes at the Histadrut after he left. He was obviously not happy with Ben-Aharon's attempt to reverse the historical process, and reshape the Histadrut as a political force through fostering steward committee strongmen.

He is more unhappy still with Ben-Aharon's successor, Yehoram Meshel, under whose leadership the Histadrut became little more than what its name implies — a federation of Labour Party, government. Becker sees no alternative to the system he encountered when he arrived in Palestine as a young man — that is, a system of national and social responsibility, when a party with a unified aim preserves the balance.

Gross's stories are both moving and exciting. He has an easy pen, and the general background to events that he provides and his observations, accurate and sound. He describes the shifting moods of Berlin in the war-years, and the successive phases of the life there.

There are many questions he poses, and tries to answer. Two of them are especially baffling:

"The first is why the principals in this story did not leave Germany before it became impossible to do so. The second is why they elected to remain in Germany after the horror had ended. The questions are not unrelated."

He provides the following answers:

"The decision to leave Germany after the advent of Hitler would seem an easy and obvious one now, but the prospect of abandoning one's traditions, relationships and one's possessions for the hazards of a foreign land and tongue, with little or no capital to begin life anew, could not have seemed attractive at the time. So there were compelling reasons for the Jews in Germany to deny reality — either refusing to believe that the Nazis represented an enduring menace or that they themselves were vulnerable. Somehow they would be spared, many Jews believed, either because

Dining out

THE ISRAEL GOOD FOOD GUIDE by Evelyn Rose. London, Robson Books. 124 pp. £2.95.

Haim Shapiro

WHEN ONE food writer considers the recommendations of a second, who has, so to speak, invaded the first one's home ground, there may be a tendency to seek out errors and discrepancies.

So when I picked up this book and began to leaf through it, I was struck by the first entry. This concerns an expensive fish restaurant in Acre, where the view is magnificent, and where I ate one of the worst meals in my life. Ah! I cried, no good at all.

Upon further reading, I had to admit that the guide, by the cookery editor of *The Jewish Chronicle*, is for the most part reliable. I do disagree with some of the opinions, but the lacunae that exist are, for the most part, the result of the annoying tendency of restaurants in Israel to close down, or to change management and style with depressing regularity.

Certainly any visitor to the country would do well to use this guide, rather than depend on the various give-away guides distributed in hotel lobbies. The latter seem a constant source of irritation, and tourists often complain that the advertisements are grossly misleading, especially with regard to price.

The guide is based on numerous reports from informants, from Tourism Ministry officials to local residents to tourists and students. Especially well represented are such Meccas of British tourists as Netanya.

By no means would I agree with all the opinions, but the views presented here are honest. They are not bluffs. All in all, this is a good book for those who eat out a lot.

they had good contacts or simply as a consequence of luck. By the time reality had overpowered even these considerations, it was too late. The Germans would no longer let them leave.

"Was there some other element influencing those who remained? After four years with this material I am unable to dismiss the thought that it was desperately important to these survivors to affirm that they were something more than Jews. In Nazi Germany that was an impossibility from the first day of the Third Reich, but the need to be German in spite of everything has resonances in every Diaspora Jew. Acceptance as Germans — or Americans or Frenchman or Englishmen — implies acceptance as Jews. For most Jews this is life's preoccupying struggle."

WILLY-NILLY. Gross has set out here, in a nutshell, the basic philosophy of the non-Zionist Jew. I find it very difficult as a Zionist to accept it. None the less it needs to be acknowledged if we are ever to understand the reasons for this most persistent obstacle to Zionist realization.

This book must be read by anyone who wants to learn about one more aspect of the Jewish experience during the Holocaust.

Eye of the storm

THE LAST JEWS IN BERLIN by Leonard Gross. London, Sidgwick & Jackson. 349 pp. £22.95.

Susan Hattis Rolef

There were different ways of surviving in Berlin. Some managed to assume the identities of non-Jews. Some, like Wilhelm Glaser, simply had more luck than sense, and many close escapes, others, for instance the jeweller Fritz Croner, used their wits, and their *chutzpa*. Some, like Hans Rosenthal (today a German TV celebrity) remained hidden during most of that period in which it was particularly risky to surface (especially after the *Fabrik Aktion* of February 27, 1943, when the SS rounded up Berlin's remaining Jews). Others, like Ruth Thomas even dared to attend concerts and the theatre.

The greatest enemies of the "U-boats" were the Jewish informers — the drags of society — who themselves were motivated by the will to survive, but at a price decent human beings wouldn't pay. Some

of these catchers still live, in Germany and elsewhere. I met one such family in Berlin some years ago. They are devout orthodox Jews, and I hope they are visited nightly by ghosts.

THE NUMBER of Jewish survivors in Berlin has been estimated anything from 1,000 to 9,000. Most of Berlin's Jewish population of 160,000 (1933), who didn't get out of Germany before 1939, perished.

We do not know how many gentiles protected Jews but there were many more of them in Berlin than in any other German city. It is said that the Prussians demonstrated greater antipathy to the Nazis and any other German group. Certainly there were not enough of these "good Germans," though one *tsadik* saves a city, and Berlin had quite a number. I hope that those mentioned in this book, and especially the Countess Maria von Maltzan (who still resides in Berlin), and Joseph and Leokadia Wirkus (of Duesseldorf), together with several pastors of the Church of Sweden in Berlin, will be commemorated by the planting of trees at Yad Vashem.

WHAT'S ON

Notices in this feature are charged at \$282 per line including VAT; insertion every day costs \$5649 including VAT, per month.

Jerusalem

CONDICTED TOURS: Tourists and visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and a beautiful collection of religious and historical buildings. Free guided tours weekdays between 9:15, 11:15, 14:15 or 5:15. Kiyat Moshe Tel. 33291.

HADASSAH: Guided tour of all installations in a beautiful house at Kiyat Hadassah and Hadassah Mt. Scopus. Information, reservations: 02-416111, 02-436271.

Hebrew University: 1. Tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus, Buses 9 and 34.

2. Mount Scopus tours 11 a.m. from the Jerusalem Reception Centre, Sherman Building, Buses 9 and 34 to last stop. Further details: Tel. 02-54291.

American Mitrachi Women: Free Morning Tour. 5 Mitrachi Street, Jerusalem. Tel. 02-49195.

Ennabi-World Tel: Zionist Women, 26 Ben Maimon. To visit our projects call 02-662465, 02-662470, 02-662471, 02-662472, 02-662473, 02-662474, 02-662475.

Tel Aviv

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ART GUIDE

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Jerusalem

Israel Museum: Exhibitions: Miriam Neger, Haimon, Ennabi-World Tel, Zionist Women, 26 Ben Maimon. To visit our projects call 02-662465, 02-662470, 02-662471, 02-662472, 02-662473, 02-662474, 02-662475.

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Tel Aviv

MUSEUMS: Tel Aviv Museum: Exhibitions: Finty Lederer, Israeli Fashion Designer, Micha Kishner, Photographs. New Exhibition: Zvi Goldstein, Structure and Superstructure (See Helena Rubinstein Pavilion). Collection: Classical Painting in the 17th and 18th centuries. Impressionism and Post-Impressionism. Twentieth Century Art. Israeli Art. Viding Hours: Sat. 10-2, 3-10; Sun. 10-10. In closed: Helena Rubinstein Pavilion, Sat. 10-2, Sun. 10-1; 3-10, Fri. closed.

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Jerusalem Municipality Culture Department

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The Jerusalem Municipality is honoured to make the following announcement concerning prize awards:

- Rabbi Kook prize for rabbinic literature and Jewish thought.
- Agnon prize for belles-lettres.
- Bert and Dr. Israel Goldstein good citizenship prize.
- Yosef Pfefferman prize for promotion of construction in Jerusalem.
- Community heritage prize.
- Prize for the betterment of Jerusalem.
- Prize for archaeological research on Jerusalem.

Proposals for candidates, books and research publications, must be submitted by Thursday, 1 Shvat 5744 (5.1.84), to the Culture Dept., 2 Reh. Hayel Adam, Tel. 228211, 228210. Prize regulations are available at the Culture Dept.

The Cameri Theatre Israel Theatres Habima

SWEENEY TODD Musical drama Sat. Nov. 12, Tue. Nov. 22 Wed. Nov. 23; Thur., Nov. 24

GOOD At the Cameri Sun., Nov. 13, Mon., Nov. 21

THE RUBBER MERCHANTS At the Tzavta Sun., Nov. 13; Mon., Nov. 21

THE SUITCASE PACKERS Mon., Nov. 14; Tue., Nov. 15

PASSION PLAY Sat. Nov. 12, 8.45, 9.30

TROJAN WOMEN Sat. Nov. 12, Sun., Nov. 13

CAVIALE E LENTICHIS Comedy Sun., Nov. 13; Mon., Nov. 14 Tue., Nov. 15; Wed., Nov. 16

LEAR Baerheba Theatre Monday, Nov. 14; Tue., Nov. 15

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ELECTRONICS

Eye-opening revelations from the world of electronics on each page. This handsome 144-page volume deals with the growing Israeli electronics industry; of special interest to high technology and science-based industries, electronic engineers, and importers/exporters of electronics.

Published by The Israel Economist, Electronics (softcover) is available from The Jerusalem Post. To order, send the coupon below together with your payment.

To: Books, The Jerusalem Post, P.O.B. 81, Jerusalem 91000, Israel. Please send me _____ copies of Electronics, I enclose \$1,660 per copy. Name (please print) _____ Address _____ City _____ Postal Code _____ Tel. _____ price valid until November 30, 1983.

ON NOVEMBER 10, a memorial tablet was unveiled on the former synagogue in Martin Luther's birthplace, Eisleben. The date is significant: it is the anniversary of Kristallnacht in 1938, when the synagogues of Germany were burnt down, and it is also the 500th anniversary of the birth of Luther.

The past year has been observed by Lutherans as "Luther Year" and, in that framework, a group of Jews and Lutherans gathered recently in Stockholm for a dialogue on "Luther, Lutheranism and the Jews." The Lutheran participants were selected by the Lutheran World Federation, the Jews were members of the International Jewish Committee for Interreligious Consultations and invited experts.

At the end of the meeting, the Lutherans issued one of the most outright repudiations of their founder's teaching on the Jews yet to appear from a Lutheran source.

"We cannot accept or condone the violent verbal attacks that the Reformer made against the Jews," said the statement. "The sins of Luther's anti-Jewish remarks and the violence of his attacks on the Jews must be acknowledged with deep distress, and all occasion for similar sin in the present or the future must be removed from our churches...Lutherans of today refuse to be bound by all of Luther's utterances on the Jews."

They also recognized, with deep regret, "that Luther was used to justify anti-Semitism in the period of National Socialism and that his writings lent themselves to such abuse. Although there remain conflicting assumptions built into the beliefs of Judaism and Christianity, they need not and should not lead to the animosity and violence of Luther's treatment of the Jews."

The statement ended by hoping that Lutherans have learned from the tragedies of their recent past and concluded that in future, no doubt must be left concerning the Lutheran position on racial and religious prejudice, with all men being afforded human dignity, freedom and friendship.

A companion statement issued jointly by the Lutheran and Jewish participants "affirms the integrity of our two faith communities and repudiates any organized proselytizing of each other" and expresses the hope that this marks a new chapter "with trust replacing suspicion and with reciprocal respect replacing prejudice."

These documents will be submitted to next year's Lutheran General Assembly. If endorsed, they will represent an historic step in Jewish-Lutheran relations, which have been bedevilled from the outset by the views of Luther.

LUTHER must be seen against the background of the times in which he lived. For all his reforms, it is unrealistic to expect from him attitudes that have only developed over a long period of subsequent history. He was born into a Christian world which regarded the Jew as the creature of the devil and which was pervaded with an anti-Jewish demonology. Judaism had been displaced by Christianity in the Divine scheme of things and the Jew was accused for his rejection of Jesus. It was unthinkable in the 16th century that Luther would or could reverse the traditional teachings on, and attitudes to, the Jews.

Indeed, the moderation of his early teachings about Jews was remarkable for its time and aroused contemporary Jewish hopes. In 1521, he stated that "to the Jews and not to us heathens was the promise made that the Messiah should be of their seed." What appeared to be a new tone and a new understanding was expressed in his book *That Jesus Christ was Born a Jew* (1523).

The very title was revolutionary, as the Jewishness of Jesus had long since been forgotten or suppressed. Not only did Luther stress that Jesus was born a Jew, but he attacked the persecution of Jews in the hope that this would bring them to Christianity. In effect, he was advocating the carrot rather than the stick.

He recommended that the Jews be treated according to "the Christian law of love and accept them in a friendly fashion, allowing them to work and make a living, so that they gain the reason and opportunity to be with us and among us and hear our Christian teaching and life."

TO MANY JEWS of the time, these words were music. They heard only the positive statements, but not the negative nuances. Indeed, some were convinced that Luther's message and impact heralded the messianic era. Not only were they encouraged by the plea for greater tolerance, but his other teachings were directed against those most responsible for persecuting the Jews and their doctrines — the Catholic Church in general and its monks and friars in particular.

Those Jews who reacted so enthusiastically failed to pay attention to the basic motif of Luther's teaching — he was preaching tolerance solely in the hope that this would make the Jews more open to Christianity, with the object of their accepting baptism. Their Christianization was part of Luther's own messianic pretensions, and when the Jews did not react by converting, it was for him a disillusioning sign that his time had not come.

He had no other interest in Jews and certainly not as human beings. Scholars today reject the theory that there was a younger philo-Semitic Luther and an older anti-Semitic Luther. They say there was no real, abrupt change in his views and trace a consistency in his teaching about Jews.

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The theory of a straight line from Martin Luther to Hitler is an oversimplification, writes GEOFFREY WIGODER.

Luther and the Jews

to the public good led him to write a series of anti-Jewish tracts that were even stronger than anything to come out of the Catholic circles he had earlier condemned.

His most notorious publication of this nature was *Against the Jews and Their Lies* (1543). The "lies" he sought to disprove included the chosenness of the Jews; their covenant with God through circumcision and at Sinai; and their belief that God had given them the Land of Israel and Jerusalem.

He revives all the familiar medieval anti-Jewish libels — ritual murder, well-poisoning, etc. He claims that the Jews curse the Christians in their synagogues and practice idolatry with signs and figures ("A Jew is as full of idolatry as nine cows have hairs on their backs").

Luther's recommendation is that his followers exercise a "sharp mercy in order to save the Jews from the heat of the flames." His programme of sharp mercy includes: "Their synagogues are to be set on fire with sulphur and pitch thrown in...Their houses are to be destroyed and they are to be herded in stables like gypsies in order that they might realize that they are not masters in their land but prisoners in exile. Their prayer-books, their Talmud and their Bible are to be taken from them...Their rabbis are to be forbidden on pain of death to give instruction. Safe conduct and the right to travel on the roads of the Empire are to be withdrawn." Luther's anti-Jewish mania was such that it inspired his last sermon, delivered a couple of days before his death.

IN FACT, Luther's anti-Jewish attacks had less impact on his followers than might have been anticipated, although they did lead to the expulsion of the Jews from Saxony in his lifetime and the Reformation brought further humiliation and suffering to the Jews — as well as provoking the Counter-Reformation, which led to a worsening in their position in Catholic lands.

While the Reformation had no immediate effect on the position of the Jews, it did away with a number of detrimental factors and this together with its stress on the Old Testament was to pave the way for a new openness in relations to Jews, which in the long run led to greater tolerance and to the Emancipation.

Lutheranism was predominant primarily in Germany and the Scandinavian lands. Attitudes to Jews remained theologically hostile as a result of the basic teaching that, as the Jews had not accepted Jesus and the New Testament, they had been disinherited in God's covenant and replaced by the Christians, who were the "true Israel."

In the course of time, the position of the Jews in Lutheran countries improved considerably, although the growing emphasis on missionary activities directed to the Jews — the *Judenmission* — constituted a constant obstacle in Jewish-Lutheran relations. In the immediate post-Luther period, there had been little incentive in Lutheran orthodoxy to seek conversion of the Jews, since Divine judgment on the subject appeared so absolute that individual conversions were almost unthinkable. But with the advent of Pietism in the 18th Century, the Jew was seen as a brother to be loved — and the demonstration of this love was to show him "the true way." Jews were not sure whether they preferred to be downright hated, or loved with the object of conversion.

Many 19th-century German-Jewish thinkers wrote favourably of Luther the Reformer and of Lutheranism. The philosopher Hermann Cohen said, "I am unable to discover any distinction between Jewish monotheism and Protestant Christianity."

The historian Graetz was the first Jew to discover Luther's writings on the Jews. These were also to be

quoted by the Conservative Protestants, who were to play a role in the new anti-Semitism which emerged in the late 19th Century.

THE THEORY of the straight line from Luther to Hitler is an oversimplification. Hitler echoes Luther's views on Jews and like Luther, was obsessed by the belief in a demonological world corrupted by the Jews. At the same time, Hitler's anti-Semitism had other roots, in racism and German nationalism.

Nevertheless, the anti-Jewish prejudices of Lutheranism contributed greatly to the German people's support for, and at the least its acquiescence in, Nazism. One section of the Lutheran Church was extremely pro-Nazi and took the opportunity to reprint and disseminate Luther's anti-Jewish fulminations, while the Nazis exploited Luther's relevant writings to the maximum. "Burn their synagogues" could be seen as a Lutheran command, 45 years ago on Kristallnacht.

The ugliest of the Nazi leaders, Julius Streicher, stated at the War Crimes Trial in Nuremberg that not he but Luther should be standing in the dock, because whatever Streicher had said about the Jews had been written by Luther, only more sharply.

When the Jewish badge was introduced in Germany in 1941, seven established Lutheran churches published an approving manifesto "branding the Jews as the natural enemies of the world and the Reich, just as Luther, after harsh experiences, demanded the most severe measures against the Jews and their expulsion from German lands...Baptism in no way changes the racial traits of a Jew, his nationality or his biological characteristics."

It should also be remembered that there were some noble exceptions among individual Lutherans in Germany who opposed Nazism and its treatment of the Jews and the good citizens of Denmark and Sweden who rescued Danish Jewry just 40 years ago were also Lutherans.

THE POST-WAR revelation of the nature of the Holocaust and the realization of the contributory role of Christian teaching shocked the Churches into basic re-examinations of their teachings on the Jews. Among the Lutherans, this was expressed in strong condemnations of anti-Semitism.

In 1964, the Lutheran World Federation's Department of World Mission, meeting in Logumkloster, Denmark, issued a statement on the Lutheran Church and the Jewish people which stated unequivocally that "anti-Semitism is an estrangement of man from his fellow-man...It is primarily a denial of the image of God in the Jew and a rejection of Jesus the Jew directed upon his people, Christian anti-Semitism is spiritual suicide."

Nevertheless, some of its conclusions perpetuated the old prejudices, such as the statement that "the division between 'old' Israel and 'new' Israel will only be healed when all Israel recognizes Jesus as its Messiah."

Subsequent Lutheran statements have revealed a growing understanding for Jewish beliefs, and this has been deepened by a series of Jewish-Lutheran dialogues. The new relationship has been helped by the increasing importance of U.S. Lutherans in World Lutheran circles. Jewish-Christian relations have generally made more progress in North America than elsewhere. □

A MATTER OF JUSTICE

Arab lawyers and Israeli officials agree that there are 'serious problems' in the West Bank's legal system. But each side has a very different interpretation of the reasons behind the difficulties. The Jerusalem Post's DAVID RICHARDSON reports.



SEVERAL MONTHS ago Ali Ghuzlan, a Palestinian lawyer who practises in the West Bank, went to the Bethlehem police station to get a power of attorney from a client who had been detained by the General Security Service. "The policeman on duty at the desk told me that he had to get the permission of the service's headquarters in Hebron," said Ghuzlan who, prior to studying law in Beirut, taught Hebrew in East Jerusalem. "Eventually, after two hours, the policeman told me that the man in charge of the case was out."

Ghuzlan sent a note, in Hebrew, signature and all, to the station commander, explaining his problem. He was admitted within minutes. "You must be a cousin of the Golan I worked with in the Tiberias police," he quotes the officer as saying. "Sure, you can see your client right away."

"You see, I was able to get on with my business because the police officer thought I was Jewish. It's not only the mix of laws and military restrictions — it's the attitude that is insupportable," said Ghuzlan, who is among the founders of a new association of Arab lawyers in the West Bank which recently held a two-day strike to protest the legal situation in the area.

THEIR STRIKE and their list of demands has brought into focus what is probably one of the most complex and subtle aspects of Israel's prolonged administration of the West Bank and Gaza. The 16-year-old military occupations in these territories is not only unique in the history of military occupations because of its duration, but also because of its penchant for legalism.

What the Palestinians see as Machiavellian bureaucratic relentlessness and Israeli officials as pedantic but essential legal safeguards both acknowledge as another aspect of the political struggle between the two peoples. Lawyers on both sides also agree that the past two years have accelerated the consolidation of the legal system Israel uses to govern the 1.4 million Palestinians it acquired along with the territories it conquered in 1967.

More outspoken Israeli officials will also admit that the composite system of Jordanian law, military orders, and Israeli legislation and legal interpretation is an essential tool in implementing Israel's long-term political and strategic aims for Judea, Samaria and the Gaza District.

The facts indicate that Israel is usually on sound ground when a particular act of the military government is challenged before an Israeli court. This is not only because of the very wide powers international law grants a belligerent occupier, but also because the system of law and government the Jordanians left behind them was rigorously centralized and designed to further the goal of making the West Bank entirely dependent on Amman. Israel has merely changed the direction of bureaucratic dependency.

The Palestinians tend to generalize, seeing each new military order or action of the Israeli authorities as no more than another stud in the collar of occupation.

The Israelis, conversely, tend to particularize, justifying each new order, or action with a battery of precedent, opinion or treaty law.

For the Palestinians the collective picture has become monstrous. Jonathan Kuttab, a U.S.-trained attorney who has also qualified for the Israel bar, claims that the situation is approaching *de facto* apartheid.

"The military government has facilitated two separate systems in most aspects of life that have come about in the West Bank. There are separate courts, separate legal systems, segregated areas of residence, separate infrastructures," he has said.

Requests to interview Pinhas Levi, the civil administration staff officer in charge of the judiciary and the Israeli official in most direct contact with the Palestinian Arab lawyers and their complaints, were refused by the Defence Ministry.

Y., a senior legal adviser in the defence establishment who was suggested as an alternative, said that the Palestinians "always interpret anything we do in the worst possible way."

"But," he added, "I understand that — if I were in their position, I would do the same."

The formation of the Arab lawyers' committee by Ghuzlan and some associates in June 1980 was an indication of the West Bank advocates' accommodation to a changing reality.

Following the Six Day War, some 200 lawyers who were members of the Jordanian bar went on strike to protest the occupation. That strike has never been called off and most continue to receive stipends of JD100 from the Jordanian government. But they have effectively given up practicing law and are engaged in other work.

Twenty-five members of the Jordanian bar continued to work,

holding that they had a duty to continue to serve the local population. Over the years, they have been joined by an increasing number of new, foreign-trained advocates who have been licensed to appear before the local civil and religious courts and the Israeli military courts. They may not appear before an Israeli court unless licensed by the Israel Bar Association.

At the same time, they are facing growing competition from Israeli lawyers who are allowed, under the terms of a 1967 military order, to appear in West Bank courts.

Ghuzlan explains that his committee was formed because since 1967, Arab lawyers had not been professionally protected or represented in any way.

The cause of their recent two-day strike, however, was not narrow professional concerns but the constant failure of the civil administration to respond to their requests.

The last straw was a military order — No. 1060 — which, they argue, robs local courts of what little remaining authority they had over the affairs and property of the majority of West Bank inhabitants.

Ghuzlan produced a file of correspondence and records of meetings with Pinhas Levi dating back to February. In a reply to one letter, Levi wrote that it had been forwarded to the head of the civil administration, Shlomo Ilyia, and returned without any comment a few days later.

In August and September, the committee wrote to and eventually telegraphed Ilyia, asking for a response to their demands on various legal matters. No one in the civil administration has yet replied. A senior official in the civil ad-

ministration admitted reluctantly to this reporter that it was "improper administration" not to reply to the lawyers' letters. Eventually, after several days of enquiry, a semi-official reply was provided. An "internal committee" had been appointed to examine all the lawyers' complaints; and yes, there were "serious problems" in the legal system in the West Bank. The commission's recommendations were "not ready yet" and "would not be published." It was already clear, however, that they would not be immediately implemented. "These problems cannot be solved by hocus-pocus," the official said.

THE CONTROVERSIAL Order No. 1060 removes disputes over the preliminary registration of land from the local Arab courts and transfers them to a military arbitration tribunal.

Palestinian lawyers argue that it contradicts specific articles in the Jordanian constitution which still applies in the West Bank, and is therefore illegal. The order's purpose, they claim, is to give Israel control over all the unregistered land in the West Bank (only a third has been registered) and to facilitate what Palestinians see as the illegal transfer of even privately-owned land to Israelis through Arab middlemen.

Y., the Israeli expert, says that the Jordanian body dealing with disputes over the preliminary registration of land was an administrative tribunal and not a local court. This was changed in 1971 by the military government, which appointed an Arab judge to head the tribunal and from there the matter was transferred to the courts.

"The judges eventually asked us to remove the issue from their jurisdiction, because of the increasing number of disputes involving the sale of land to Jews. They said they were being subjected to intolerable pressures. All we did was to restore the original Jordanian arrangement."

It would require a court to determine who is right and then probably only to the satisfaction of one side. One factor, however, is beyond dispute. The "original Jordanian arrangement" that the IDF has "restored" has also been altered. All those serving on the administrative tribunal are now Israeli officers and officials of the civil administration and not Jordanian or local civil servants. Even if the chairman is a military judge, the arrangement can hardly be seen as objective.

Y added that Arab lawyers had learned they could prevent the sale of land to Jews by by-passing the administrative tribunal. A petition to a local court, even on a fictitious dispute, would have the effect of producing a declarative judgment on ownership. Even if the publicity did not deter the vendor, an adverse judgment would prevent the sale going through. He recalled a case still pending in which two people in the Nablus district had brought a dispute to the court and obtained a declarative judgment on the ownership of some land which, it subsequently emerged, belonged to a third person who had not been party to the proceedings.

The West Bank lawyers also maintain that a number of orders (e.g., Nos. 841, 1,000) allow the removal of files from the court, the transfer of a case from a civil to a military court, and even the closure of a case prior to final judgment.

They argue that these laws are in fact used to allow the military government to protect Israelis or local collaborators, even when they are facing purely criminal or civil proceedings that have nothing to do with their political activities.

The Israeli reply to this is that the attorney-general, in Israel as in other Western countries, may close a file if he decides there is no public interest to be served by proceeding with a case. In addition, in certain matters, there is concurrent jurisdiction for local and military courts. Where any security aspect is involved, the case will obviously be transferred to a military court, in accordance with Article 64 of the Geneva Convention.

An early decision of the attorney-general also prohibited the trial of Israelis by local (Arab) courts. They are usually tried either by a military court in the territories or an Israeli civil court. "No state willingly abandons its citizens to the jurisdiction of a foreign court," said Y.

A RANGE of military orders control the economic life of people in the territories. One which has recently received a great deal of publicity is specifically directed against Arab farmers in the Jordan Valley. The order, No. 1015, limits their production of tomatoes to 9,000 dunams and of eggplants to 5,000 dunams.

Coupled with an earlier order requiring the agreement of the civil administration to any sizeable new plantings of plums and vines in the West Bank, the restrictions are seen by Palestinians as a clear indication of Israeli agricultural protectionism at their expense. Farmers say that since the land is saline it is only suitable for these crops.

Y acknowledged that the orders were issued after lobbying by agricultural interests, including the kibbutzim and moshavim in the Jordan Valley.

Both he and the civil administration stressed, however, that the orders were intended to preserve scarce water resources in the area and to prevent a glut to everyone's benefit. Israeli farmers also faced curbs, but these were administered through the Agriculture Ministry.

One of the most significant restrictions on the economic life of the Palestinians in the territories was an order prohibiting any charitable or public organization from receiving any contribution or transfer whatsoever without the permission of the civil administration. This order severely curtailed the income of a diversity of bodies, from municipalities to youth clubs and women's organizations.

Transfers from the Jordan government or any other foreign source have first to be deposited with the Judea and Samaria Development Fund, which is administered by the civil administration. The latter admitted that very little money had, in fact, been deposited in the fund, but denied allegations by the Arab lawyers that a 30 per cent levy had been imposed on any withdrawal. "Everything that was deposited has been withdrawn," a civil administration official said.

According to Y, the order in question, No. 998 (which has to be coupled with at least three other orders regarding the transfer and import of money), is part of the battle against the PLO. Jordan's control over the expenditure of public organizations is much firmer than is customary in Israel and is merely being enforced by the civil administration. He acknowledged that this is clearly to Israel's advantage — "but do they expect us to do what is convenient for them?"

"International law recognizes the right of a country to seize and halt the flow of funds from its enemies and we are fighting against the PLO for control of this territory."

The civil administration admits that the control of funds coming into the West Bank from abroad is one of the most important tools it has in its fight against the PLO and also one of the most difficult to operate.

"We are selective in our application of the laws," acknowledged Y. "We do not want to interfere with the *wakf* (the Moslem religious trust, funded by Amman), even though Jordan is still formally an enemy state. Nor do we really act against the foreign diplomats or UN personnel, who carry vast sums across the Jordan bridges for the East Jerusalem money-changers."

THE ARAB lawyers also complain of gigantic increases in court fees in the territories over the past few years. They say these have magnified by several hundred per cent since 1967 and since they are fixed in Jordanian dinars, this cannot be a mere adjustment to meet inflation.

The civil administration's budget shows the justice department to be one of those rare bureaucratic creatures that makes a profit, tending to bear out the lawyer's claim that the fees are unjustifiably high. In the current fiscal year, the courts system will contribute IS41 million in fees and fines to the cost of administering the West Bank. The budget of the courts system itself is IS21 million.

A comparison of legal fees in Israel and the West Bank also discloses stunning disproportions.

The basic fee for a petition to the High Court of Justice in Jerusalem



is IS60 unlinked, while the civil administration charges JD10 (IS2,240) for a petition to the parallel court in the West Bank. Even if the proposal to increase the fee to IS1,000 linked to the cost of living index is adopted, it will be far lower here than in the West Bank. In 1967 the Jordanian government was charging JD3 for a petition to the High Court of Justice.

The appointment of an arbitrator costs IS60 in Israel and JD10 in the West Bank. Authentication of a signature costs IS320 in Israel and JD5 (IS1,200) in the West Bank.

The basic court fee for a civil suit involving a claim of IS1 million would be IS600, plus 1 per cent of the sum claimed, giving a total of preliminary court costs of IS1,600. In the West Bank, the basic fee for a similar claim would be JD240 (IS53,760).

"In some cases your client can end up paying 25 per cent of the sum he was claiming in various court fees," said Ghuzlan. He stressed that any dispute involving land always involved the District Court. "The intended result is that people don't take their land disputes to court. The civil administration steps in and advises them to bring the matter to the administrative tribunal. But for the local population, that is clearly no solution."

No Israeli official was prepared to comment directly on the subject of

court fees. Instead, they all said that Arab residents in the territories enjoyed a range of subsidized products and services for which they were not taxed.

"By and large they cost us far more than the little they contribute to the budget by way of court fees, income tax, and other duties," said one civil administration official.

Y pointed out that under international law, a conquered population could be forced to pay the cost of the occupying forces garrisoned among them. As an example he quoted Order No. 428 under the U.S. Army Law of Land Warfare, which entitles an occupying power to levy contributions in addition to normal taxes.

Civil administration officials admitted privately that the Arab lawyers were generally justified when they complained about the low standard of judges and staff in their local courts.

"In Israel a judge is appointed according to his ability and he cannot be touched once appointed," said Ghuzlan bitterly. "Here in the West Bank the judges come from heaven. At the most they earn IS30,000 a month. A sanitation worker in the Jerusalem Municipality can earn that. Is it any wonder there are complaints about bribery and 'strange decisions'?"

The problem of manpower and salaries has apparently been one of the main preoccupations of the civil administration of late, but it is already clear from the cautious tone officials adopt when they speak of it that dramatic changes are not to be expected.

Ghuzlan said that the Arab lawyers' committee was now considering asking another state or a recognized international organization to take their complaints before the International Court of Justice at The Hague in face of the civil administration's lack of response to their appeals.

THIS COUNTRY has taken pride, with some justification, in the fact that, unlike any other example of military government, the Israel government has always agreed to the judicial review of the High Court of Justice (HCJ) in Jerusalem.

"The 'chains of justice' imposed by the court on the military administration have maintained the essential morality of the Zionist enterprise," wrote Moshe Negbi, Kol Yisrael's legal commentator, in a recent book on the subject.

Y noted that between 1968 and 1978, a total of 60 petitions from local residents against the military government were brought before the HCJ. Since 1978, there have been 270, and the IDF and Defence Ministry now have to cope with up to 90 petitions a year. "Everything we now do has to face the question — 'Will it pass the HCJ?'" he said.

After the famous Eilon Moreh decision in 1979 when the government was ordered to dismantle a settlement because private land had been seized illegally for its construction, there were giddy hopes that the political struggle over the West Bank could be fought, and sometimes won, through an Israeli court. What could be better than to trap the military government in an Israeli court and trip them up over their own predilection for legalism?

Those hopes have been blunted somewhat by the discovery of numerous loopholes in the law — as, for example, in the definition of "state lands" which Israel could exploit to its own advantage.

"The High Court is being used and tested on a much wider field

and more frequently than ever before," said an American observer of the legal situation in the areas recently. "But it is a cat-and-mouse game that is still worth playing because individuals can benefit almost by accident. There can be no illusions, however, about the systematic recourse to it to take on the larger issues."

One recent development which seriously undermined the image of the HCJ was the cancellation of a petition by the Israeli officer appointed to replace the ousted mayor of Hebron. The Arab municipality had petitioned the court and obtained a temporary injunction halting the expansion of Jewish settlement in the town.

"This case was of major significance, since it dealt with the entire zoning issue in the West Bank," said the American observer. "Palestinians have no control over their land except within their own built-up areas. This case clearly showed that even this control was being infringed in Hebron. It was also the first time that an Arab council had availed itself of its right to go to the court. As things turned out, the case was subverted in the most dramatic way."

"The very fact that [local residents] are able to petition the High Court of Justice... is perhaps the most meaningful expression of the Rule of Law in the region," a booklet on the subject by the Israel section of the International Commission of Jurists concluded.

The booklet was written in response to a highly critical study of the legal system in the West Bank written by Kuttab and a Ramallah colleague, Raja Shehade, and published under the imprint of the International Commission of Jurists in Geneva.

"When one talks about war, it is not difficult to find examples to support the arguments of either side," Y pointed out. Alongside the political struggle, there is the legal struggle and it was they [the West Bank Arabs] who started with political petitions to the court. No one has ever had any experience of such a prolonged occupation."

SIXTEEN YEARS after Israeli commanders posted their first proclamation declaring that the IDF had assumed authority in the West Bank on June 11, 1967, it is the cumulative effects of all the legislation and opinion that must be of concern to both sides rather than the minutiae of legal argument.

For the Palestinians, especially those intellectuals who understand and are concerned with the law, it may well be that the time has come to realize that the legal infrastructure already in place is indicative of the near permanence of the Israeli presence. Such a realization is a prerequisite to reaching new political conclusions.

For Israelis, especially those directly concerned with administering the territories, the abhorrent comparison with South African apartheid — a political system which, outside the republic, is almost universally condemned as immoral, but is pedantically legalistic — is becoming difficult to refute.

"Your questions about my role as a lawyer in the system remind me of the film *Mephisto*," Y acknowledged. Hungarian director Istvan Szabo's recent dramatization of the novel by Klaus Mann is a modern rendition of the Faust myth, in which a talented and intelligent man betrays his own beliefs because he is blinded by his own ambition and success.

comment

هكذا من الأصل

Bomberg's Jerusalem

David Bomberg 'started at the top and worked his way down,' writes MEIR RONNEN, in a portrait of a Jewish artist whose paintings of Palestine in the Twenties 'have still not been bettered.'



MODERN ART is a 20th century phenomenon; it burst from the collective womb of art history in the decade somewhere between 1905 and the First World War. A number of Jewish artists assisted at the birth, perhaps a surprising number when one recalls that Jewish painters and sculptors were still rare birds in the art aviaries of the 19th century.

Some of these Jews have been immortalized in art history: Kandinsky, Sonia Delaunay, Chagall (the latter, amazingly, still alive and working). Others have been forgotten. One of the forgotten is the British painter David Bomberg (1890-1957), now being posthumously honoured at the Israel Museum with a show of his works (primarily devoted to his paintings made in and around Jerusalem between 1923 and 1927).

By curious, unplanned coincidence, the large Bomberg show overlaps another Israel Museum blockbuster devoted to the life and work of Europe's first formally trained Jewish painter and portraitist, Moritz Oppenheim, who emerged from the ghetto only half a century or so before Bomberg's father fled the pogroms in Poland, and settled in Birmingham, where David Bomberg was born.

Oppenheim became court painter and art adviser to the Rothschilds, but even without them he would probably have made a comfortable and honourable living selling his portraits and idealized genre scenes of Jewish life. Looking at the two shows, it is hard to escape the conclusion that Bomberg was by far the more interesting and artistic artist. Yet Bomberg died of depression brought about by lack of recognition. Looking at his later work, it is not so difficult to see why that recognition was not forthcoming.

The splendid and informative catalogue to this show is entitled *David Bomberg in Palestine, 1923-1927*. Apart from a concise biography, it only deals with this period. This is something of a limitation, particularly in view of the fact that curator Stephanie Rachum, whose heroic detective work turned up Bomberg and Bombergiana from London to Tel

Aviv and Jerusalem, managed also to obtain important works dating from 1912 — one comes from the Tate — as well as others in the Tate and private collections that give us an idea of Bomberg's progress, or, if you will, decline, through the Thirties, Forties and Fifties. For it seems to me that Bomberg started at the top and slowly worked his way down.

Rachum demonstrates, in her article in the catalogue entitled *Bomberg: Views from the Jewish-Zionist Side* (which complements a beautifully written monograph on Bomberg in the Twenties by Richard Cork), that Bomberg's grappling with the problems of painting directly from the subject to produce narrative landscapes led to the juicy painterly style he developed later on (and which was to have some influence on other British painters). But Bomberg obviously became less decisive and far less authoritative as he grew older. What happened?

DAVID BOMBERG, the fifth child of a Polish-Jewish leather worker, moved to the London East End with his family at the age of five. While apprenticed to a lithographer he attended evening art classes under Walter Bayes and was eventually assisted by the Jewish Educational Aid Society to study at the Slade, which he attended between 1911 and 1913. He made a trip to Paris with Jacob Epstein (then in the forefront of the avant garde in Britain) and met Picasso and Derain and Jewish painters and poets like Kipling, Modigliani and Max Jacob. He exhibited in the "Cubist Room" of the Camden Town Group just prior to the outbreak of war and began to receive good notices. He helped organize the Jewish section of the Whitechapel Gallery's 1914 show of 20th Century Art.

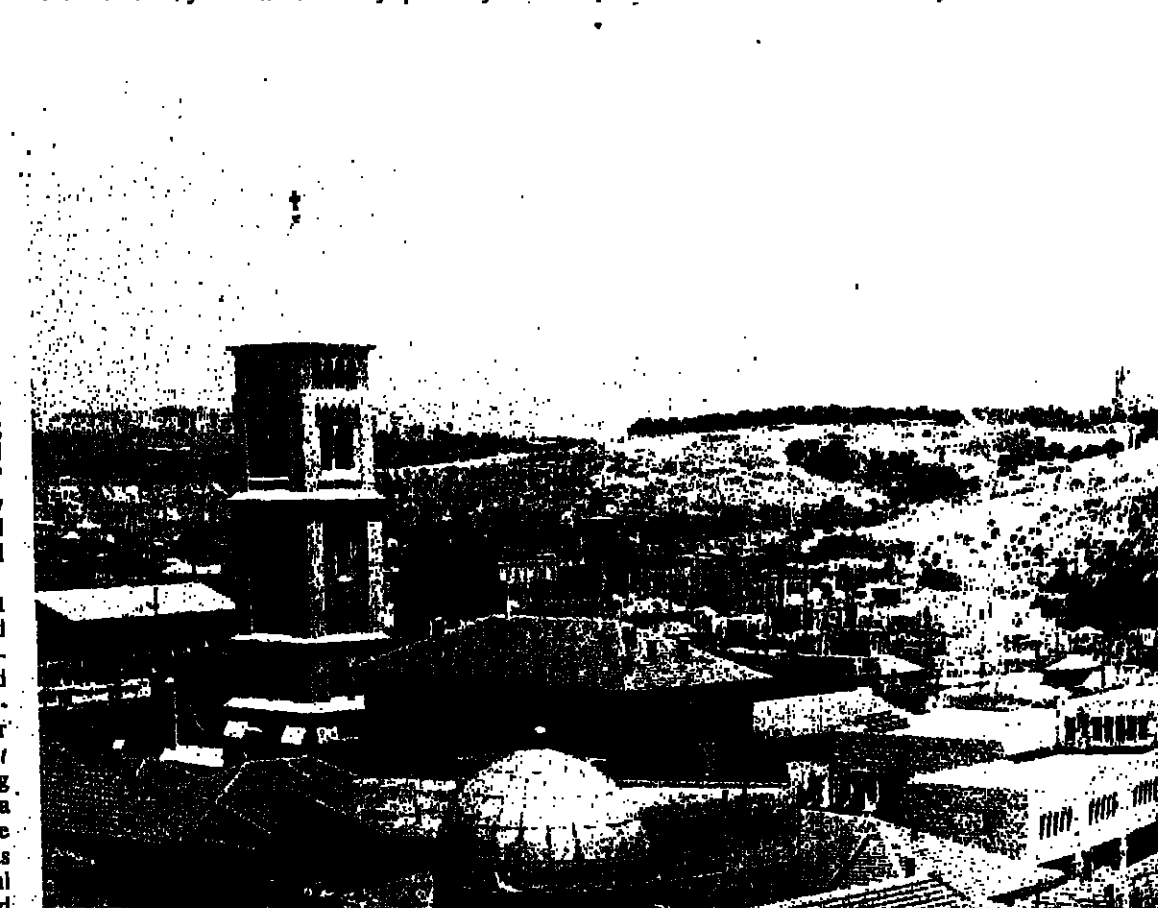
He was also loosely associated with Wyndham Lewis's famous Vorticist group (a fact that was to dog him throughout his later career) and exhibited as a guest in the Vorticists' 1915 show. He had a one-man show at the Chenil Gallery in Chelsea and then enlisted in the Royal Engineers.

In 1916, shortly before being sent to the Western Front, he married Alice Mayes. His harrowing experiences in the trenches helped him to obtain a welcome 1918 commission from the Canadian War Memorial Fund. *Sappers at Work*, which depicts the tunnelling under Hill 60 at St. Eloi, where a huge charge was laid under the German lines. But the Canadians turned down his first monumental canvas as too experimental, and asked him for something more realistic. Desperately hard up, Bomberg agreed, completing the work in 1919. A very formalized study for the theme, an oil on paper, given to the Tel Aviv Museum, is included in this show.

Cork writes that Bomberg's confidence was so profoundly shaken by his experience with the Canadians that he appeared to be unable to settle on a language that satisfied him as much as his early penchant for geometry and partial cubism. On



(Above) David Bomberg's 'Looking to Mt. Scopus' was painted in 1925. (Below) Baruch Rimoni's photograph of the same scene, from the same rooftop. At left in both pictures is the Lutheran Church of the Redeemer.



the other hand, many critics thought he was still too involved in his early "radicalism." Bomberg's faith wavered so much that in the early Twenties he virtually gave up painting. He moved to the country with his wife and took up chicken farming. When that palled he began painting again. An early 1923 one-man show was ignored by the critics.

Broke and despondent, Bomberg was rescued by a new friend, Sir Muirhead Bone (1876-1953), a noted architectural draughtsman, etcher, painter and war artist (in two world wars). Bone had met Bomberg while he was working on *Sappers* and often offered the younger man, avuncular advice. Bone felt Bomberg needed a change of air or he would go under; he came up with the idea that the newly formed Zionist Organization of Great Britain might take up Bomberg as its official artist in Palestine, recording the doings of the pioneers.

Bomberg was no Zionist, but he was beginning to feel more and more estranged from the country he had fought for; and a visit to Jerusalem must have sounded fascinating. He gave the idea his blessing, and Bone went to work on Leonard Stein of the Zionist Organization. He offered the copyright to Bomberg's pictures of Palestine in return for expenses and salary. The Zionist Executive turned the proposal down, but Stein was able to elicit an offer for the

fare from an affiliated body, the Palestine Foundation Fund (Keren Hayesod). In an act of extraordinary generosity, Bone, not a rich man, gave Bomberg a cheque to cover his immediate expenses.

By mid-April 1923 the Bombergs were off to Palestine. The trip was not without its problems. Part of the way the Bombergs found they were to the sort of geometrical cyphers he had first used in the Canadian commission and his few drawings and paintings of Jewish quarrymen, happily on show here, hark directly back to the study for the *Sappers*. In his other listless "Zionist" works, the figures were even more dwarfed by their surroundings. Cork writes: "to his credit, he [Bomberg] could not simulate admiration for a

we still owe a debt for introducing the by-law that buildings in Jerusalem must be built of, or at least faced with, local stone). Storrs was fanatical about cleaning up the ruins left behind by the Turks, and turning the city into a thing of beauty. Any painter who could record the beauty resulting from such efforts was more than welcome. Storrs had no time for the local Jewish painters; he found them whimsical or too chauvinistic. A man of no little discernment, he was quite turned off by the nationalist and tacky art nouveau of the Bezalel School. He sympathized with Bomberg for failing to become excited about doing Zionist propaganda; he thought that Bomberg's views of the city would do more to attract world sympathy than paintings of "groups of merry immigrants dancing around Old Testament maypoles."

Bomberg, as hard up as ever, soon discovered on which side his bread was buttered, as British officials and then Storrs himself began to buy his fairly literal landscapes and views. He had nothing from the Zionists. Arriving in Jerusalem, he had been kindly received by Frederick Kisch (1888-1943), head of the Jewish Agency's political department, also a Jewish ex-sapper, except that he had been a career officer in the Royal Engineers with an unusually distinguished record.

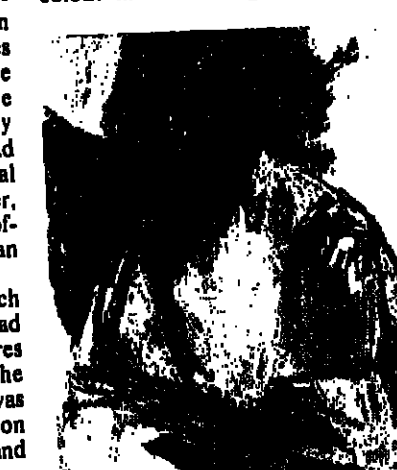
(The catalogue note on Kisch does not do him justice. Kisch had won the DSO under fire at Ypres and had been wounded both on the Western Front and in Iraq. He was a member of the British delegation to the Paris Peace Conference and headed the military intelligence section. Though a brilliant young lieutenant, he was turned down for entrance to the Staff College at Camberly in 1923, probably because he was Jewish. He thereupon resigned his commission and accepted Weizmann's offer to join the Jewish Agency. He even gave up his British passport and obtained a Palestinian one. In 1939, Kisch resigned from the Agency to rejoin the British Army and was posted to Egypt. He soon became chief engineer to the Western Desert Force with the rank of full colonel. Then, as Brigadier Kisch, CB, CBE, DSO, he became chief engineer to Alexander's new Eighth Army and helped Montgomery prepare for Alamein. It was Kisch who devised the first systematic methods for penetrating minefields (the Israeli army still uses his techniques). Kisch was overdue for promotion to major-general when he was killed by a mine tripped by a fellow officer at Wadi Akarit, towards the end of the campaign against the Afrika Korps.)

Kisch did not take to Bomberg. Like many other people, even Bomberg's relatives, he found him bombastic and conceited. Kisch was something of an art critic (he also loved music and later helped establish the Palestine Symphony). He conceded that Bomberg was free to paint what he liked but, if it wasn't what the Agency needed, he didn't see why the Zionist Organization should pay for it. He found Bomberg's work forceful and original but thought his composition poor. But he did what he could for him, introducing him to Melnikov (maker of the stone lion at Tel Ha) and others; and managed to get him a refund on the extra passage money. Yet there was clearly no "chemistry" between them and, as Kisch noted, Bomberg preferred to be taken up by Storrs.

BOMBERG literally found no com-

mon language with artists like Zaritzky, who remembers him (in an interview with Rachum) as full of temperament but totally British. As Rachum succinctly puts it, English officialdom saw Bomberg as Jewish but anti-Zionist; the Zionist Organization representative regarded Bomberg as being without Jewish sentiment; the local artists perceived him as English although they knew he was Jewish.

Yet Bomberg seemed to find himself in Jerusalem. He had too much artistic integrity, too much intellectual curiosity, to turn out mere postboilers. Though he was later to bemoan his "picture postcard period," he did not paint postcards. He wrestled with rendering light and dust as well as theme, rarely settling for direct translation. His paintings of the Mount of Olives and Scopus are transliterations, renderings of a recognizable view in purely painterly terms, structured in design and, above all, harmonic in colour that looks right without be-



Bomberg's last self-portrait.

ing realistic. I don't know of any painter who has attacked these themes in these terms and done better.

One of the most uncanny things about Bomberg's Jerusalem paintings is that, while they are near-abstract arrangements of colour, they are absolutely faithful, almost photographically so, to the view. Rachum tracked down the rooftops from where Bomberg made his Old City pictures; photographs taken from these spots and reproduced in the catalogue beneath the paintings (see, for instance, the Holy Sepulchre) show how little these places have changed; even the same roof-plumbing is often evident. Yet Bomberg never appeared to be painting details; his work had that masterly breadth that overcomes niggling.

Bomberg had thus become a skilled plein air post-impressionist, but the radical in him was still alive. His paintings of the Pool of Hezekiah, 1925, seized upon the Mondrian-like qualities inherent in the subject. Rachum has assembled eight paintings and studies in various media on the theme of the interior of the Armenian Church and the Washing of the Feet Ceremony. Some of these are quite expressionist, presaging his work to come, while others are almost orphist slabs of geometrically placed colour.

Bomberg also worked outside Jerusalem; there are fine views of Petra and Wadi Kelt, the latter made in 1926.

The same year Bomberg made an unsuccessful attempt to obtain a commission for some murals for the Hebrew University Library. Travelling alone, Alice made an equally unsuccessful attempt to arrange an early exhibition of the Palestine paintings in London. Their marriage

was coming apart under the strain of Bomberg's total preoccupation with himself and his work. . . . They tried to patch things up in 1927, while Bomberg slogged away in the heat of the summer at a £100 commission to paint the Ophthalmic Hospital of St. John, a rather trite piece of representation (on show here) despite the dramatic angle.

STORRS HAD moved to Cyprus (where one of Bomberg's best paintings was lost in a fire at his home). Eventually things came to a head in the Jerusalem earthquake of 1927, when a building on which Bomberg had set up his easel collapsed in a pile of rubble a few minutes after he left it. The aftershock of the horror got to Bomberg. He left Alice, moved to Paris and then went on to London. In 1928 he exhibited 55 of his Palestinian pictures at the Leicester Galleries (a show Alice had arranged) but sold only seven, not enough to pay for the framing. Although the critics were kind, the artists whose opinions he valued could not understand how or why he had turned his back on his brilliant radical start; they thought his Palestine paintings reactionary.

Bomberg was angry and bitter; he became convinced he had made a mistake by letting himself be led by patrons up a topographical garden path; he swore it would never happen to him again. He took off for Spain, Morocco, the Greek Islands and Russia. Only the war in Spain forced him (and his second wife, the painter Lillian Holt) back to London.

Bomberg did some war work during the Blitz. From 1945 to 1953 he taught at the Borough Polytechnic at Dagenham and with some of his students formed the influential Borough group. In the mid-Fifties, he and his wife settled in Andalusia.

In 1956 the Tate included him in a Vorticist show, but he spent his last years showing the direct connection. He became so depressed that he fell ill, was moved to a hospital in Gibraltar and taken to Britain, where he died in August of 1957, shortly before a planned retrospective.

POOR BOMBERG. His students aside there were few who mattered who appreciated what he was doing at any given moment. He was overtaken by history, a talented victim of the legitimate demands made on any talented artist: complete originality of thought and style. In a world where the superstars were beginning to emerge, Bomberg, like many other British artists of the period, was eclipsed.

The few late paintings in this show tell the story. They show Bomberg, ever experimental and often forward-looking, floundering in his search for an individual statement. But there is one fine portrait of a young girl (his step-daughter) from the early Thirties, the right eye of which contains, in a few square centimetres, all the lush, dark neo-expressionism of today's New Painting as typified by England's Frank Auerbach (who is now represented with one such canvas at the Israel Museum). Auerbach, who fled Germany in 1939, was Bomberg's student at the Borough Polytechnic, where Bomberg encouraged him to look back beyond isms to the point where nature could be presented in the raw, as if newly perceived.

Thus one Jewish artist lives on in the work of another. But Bomberg's Palestinian paintings live on too. It might have been a great consolation to Bomberg to know that they have still not been bettered.

هكذا من الأصل

Bernheimer's musical organism

Meir Ronnen

IT IS heart-warming to see a septuagenarian artist going from strength to strength. Franz Bernheimer (b. Munich 1911) is a veteran artist and teacher who came here from the U.S. in 1961. Once a student of biology and medicine, he has developed a very personal form of seemingly anatomical drawing, anatomy which exists only in his own mind. His recent works show him organizing these mysterious forms with greater compositional power than ever, giving each its own organic rhythm; indeed, he himself regards these as a form of music. Using just a pencil and an occasional touch of water-colour or gouache, Bernheimer builds up a successful mixture of line and *chiaroscuro*, volume and picture plane; some of these works move you without your totally understanding why. Bernheimer occasionally forgets to organize the negative space in the corners of his paper, tending to concentrate on the heart of the composition, where his performance is better than ever. Also on show are a few skilled figure compositions, some on mother and child themes. The

young male ones owe rather too much to Renaissance figures, but are handled in masterly fashion. Bernheimer was recently honoured with shows at the Museums of Munich, Haifa and Kassel. (Nora Gallery, Maimon 9, Jerusalem). Till Nov. 26.

JERUSALEMITES used to enjoying the virtuoso, meticulously considered works of David (Dudu) Gerstein will no doubt be surprised, if not shocked, by his current show of slapdash industrial-oil paintings on smooth card, in a manner that seems to combine all the mannerisms of New Painting on one hand and David Hockney on the other — and not just because these are poolside paintings. There is also a silkscreen version. Gerstein's variations on a theme of the Diplomat Hotel pool employ weakly thought out hieratic figures that hark back to the early days of Yossi Stern and Marcel Janco, but to make matters worse, the colour harmonies are uninteresting; patches of certain colours, notably the reds, are poorly related to the composition. Best in colour are two distant lowering landscapes near the door. Gerstein is usually full of new and original ideas. This time he seems to

have become too absorbed in the act of gestural painting itself. (Ella Gallery, Tura 1, Yemin Moshe, 4-8 p.m. only). Till November 24.

VALENTIN SHORR came here from Moscow only three years ago but immediately established himself as a strong new talent. His current show is largely in the same terms as his debut at this gallery in 1981. Shorr beats and pinches sheet copper into wondrously wrought volumetric sculptures of great power, some of them expressionist-cum-futurist variations on the female torso, others strongly axial abstract works that seem to wed the flowing movement of Duchamp-Villon with the early Russo-French constructivists. Shorr, who is blessed with golden hands as well as a keen mind, is equally adept with tiny maquettes, particularly the semi-abstracted figures poised on one leg. He never descends to kitsch.

A departure this time is a group of three little standing geometrical figures of similar design; each is a hieratic variation on the same theme of concave-versus-convex. However, their mixture of Moore, Picasso and Chadwick left me with a feeling of *deja vu*, despite the

original treatment. Also on view are several effective monochrome pastel drawings in a rather futurist manner. Should be seen. (Debel Gallery, Ein Karem). Till Nov. 26.

LITHOGRAPHS rather pretentiously entitled *Reflection in the Eye of God* deal with that most difficult of subjects, the Holocaust. One is loath to accept interpretations, or symbols of the Holocaust, particularly by those who did not experience it at first hand. Imaginative works on the subject have never been able to compete with photographs and documents on record. Neither can these, by American artist Judah Goldstein who (although the catalogue and the display fail to say so) arrived in Dachau with the U.S. forces. The show is not a document of Dachau however, but artfully smudged line drawings of largely nude figures, often overly reminiscent of the work of cartoonist William Steig and replete with overt and unconscious sexual images. (Yad Vashem Museum of Art, Jerusalem).

LINE DRAWINGS of figures, nervously penned on parchment paper with the judicious addition of a little gouache and Chinese white, by Sara Salomon Sarlosan, occasionally rise above themselves. The study of the reclining middle-aged fat man, for instance, is quite brilliant. (Engel Gallery, Shalomzion 13, Jerusalem). Till November 16.



Franz Bernheimer: drawing (Nora Gallery, J'lem).



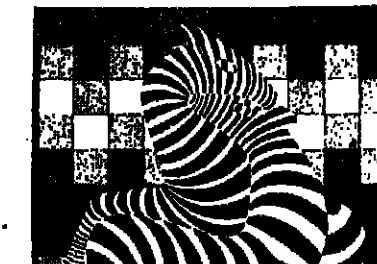
Valentin Shorr: copper torso (Debel Gallery, Ein Karem).



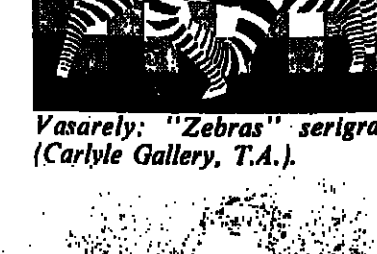
David Gerstein: painting (Ella Gallery, Yemin Moshe).



David Gerstein: painting (Ella Gallery, Yemin Moshe).



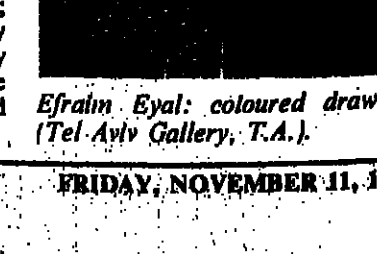
Vasarely: "Zebra" serigraph (Carlyle Gallery, T.A.).



Efraim Eyal: coloured drawing (Tel Aviv Gallery, T.A.).



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Efraim Eyal: coloured drawing (Tel Aviv Gallery, T.A.).

Vasarely's inventive formula

Gil Goldfine

FOR THREE decades Hungarian-born Victor Vasarely of France has played a major role in the development of optical art — an art form that manipulates flat geometric shapes into illusionistic abstract fields via graded chromatic scales, perspective drawing and contrived patterns.

Very close to the concrete artists and distant relatives of the Constructivists, the "Op" painters (Vasarely, Riley, Poons and Agam to mention a few) together with the Post Painterly, hard edge, abstractionists (Kelley, Stella and Noland), filled a temporary vacuum in the late 1950s and early '60s when the impetus of the abstract expressionists began to falter.

Today, Vasarely is a household name, synonymous with the grand illusion that ties the science of light and optics to the aesthetics of art. Like Agam, Vasarely's persistence in creating variations on a single theme is both his strength and his weakness. On the one hand his paintings, prints and collages are masterfully produced, lacking any form of sentiment or romance, yet their singular themes have not fared well over a span of 25 years.

"A Tribute to Victor Vasarely," under the patronage of the French Cultural Embassy and in cooperation with the Vasarely Center in New York, is a good synopsis of what the optical charms of Vasarely are all about. The exhibit is loaded with all sizes and forms of colourful illusions (from succulently printed serigraphs and neatly arranged collages to mathematically oriented black-and-white lithos and sculptural multiples).

There is a great deal of internal inertia in a Vasarely print but it always seems to travel in a concentric circle. The illusionistic relief

is only a temporary respite from the eye-hugging effects. The patterned images turn and undulate into roccoco designs of great intrigue and balance. However, after all these years of consistent illusion one grows a bit tired of the formulae. But for those who still admire the art and believe in its merits it would be difficult to find a better practitioner of its philosophy than Vasarely. (Carlyle Gallery, 97 Ahad Ha'am, Tel Aviv.) Till Dec. 6.

THIS TIME around Yehoshua Grifit shows canvases on two distinct levels. Tightly rendered, airbrushed, objects counterpointed by abstract strokes of an expressionist bent (similar to his last show), are opposed by impasto renderings of figures, places and events taken from travel and popular magazines. Vacationers on deck of a supertanker or strolling down Herbert Samuel Promenade, mix with images of the King and Queen on Coronation Day, trolley cars, fancy automobiles and provocatively illustrated erotic images from Japan. Grifit never allows the observer to forget that illusion is illusion and painting is painting, maintaining overall grid and graph patterns that fit in and out of the larger background field. These flat shapes tend to classify the pictures and keep them within our range of understanding. The intuitive looking montage effects also place the compositions into a documentary framework and not a definitive setting that can be secured in time and place.

Grifit seems to be having fun, and the joy of his picture making comes through evenly and without pretension. (Radius Gallery, Dizengoff Center, Tel Aviv.) Till Nov. 29.

THE ARTISTS of the Radius Gallery are hosting the Goldman Gallery of Haifa, which has chosen to

exhibit a representative group of prints. The graphic interpretations cover a wide spectrum and contain images from the highly detailed illustrative style of Seeling to near minimal abstract embossed etchings by Smilansky. In between one can choose from Givati, Castel, Rubin, Jean David, Kadishman and Argov. An ultra-wide survey that the viewer merely surveys. (Radius Gallery, Dizengoff Center, Tel Aviv.) Till Nov. 25.

LARGE FIELDS of transparent washes with no apparent form or volume are the chromatic base for a series of frantically drawn set of gestural lines that describe the "idea" of a figure or landscape. Yehiel Segal's black and white and coloured drawings are as simple as they could be. A bit of lyricism and a dash of detail leads to works that have only one step above the amateurish. (Mapu Gallery, 17 Mapu, Tel Aviv.) Till Nov. 25.

A SINGLE installation, based on a photo-emulsion image of a louvered window and peeling building facade, projected onto a large wall, plus a conglomerate of sculptural appendages, found pieces and painterly fields is the key to Meir Amor's large mixed-media graphic paintings. Amor takes these initial elements downfield as he attacks the surface with white-on-white, black-on-grey and white-over-black. No colour other than the grey scale is used, yet Amor manages to churn up a good deal of surface tension, linear interest and pictorial variation. (Kibbutz Gallery, 25 Dov Hoz, Tel Aviv.) Till Nov. 25.

EPHRAIM EYAL'S delightful figurative illustrations are filled with archetypal characters culled from our local ethnographic mix and

even beyond. One can see these drawings as visual paraphrases on the plays peopled by Hanoch Levin. In full "black tie" or dressed for summer in underwear and bras as Mediterranean balcony attire, these plump people are filled with animated satisfaction and an air of easy confidence. Eyal's rich blend of light pastel tints closed in by thin contours are perfectly combined to describe his "fannies," spinsters, lechers, old maids, debutantes and fatherly sages. (Tel Aviv Gallery, 1 Gordon, Tel Aviv.) Till Nov. 12.

FOUR ARTISTS participating in a show of black-and-white works on paper generate very little energy or enthusiasm. Shaul Shatz's pencil drawings are unruly, indecisive, full of volumetric holes. Compared to his painting they are mere frills, exercises at which he should be working harder. Lillane Klapish, a usual favourite, also falls below her norms; a series of a figure at a coffee table lacks the verve and sincerity that we associate with her capabilities. Dalia Katav, a young addition to the gallery stable, shows broadly drawn brush and ink sketches. They are strong by nature of their size but other than that they hold one's attention only briefly. Tuvia Beerl's small etchings and aquatints maintain their play of densities against transparencies within the familiar abstract landscapes that echo the coming apocalypse. (Binet Gallery, 63 Ben Yehuda, Tel Aviv.) Till Nov. 21.

ISRAELIS AT SAO PAULO

FIVE ISRAELIS are representing their country at this year's Biennale of Sao Paulo, Brazil, which opened on October 14. They are Aviva Uri (drawing); Gabi Klammer (painting); Ila Onne (photography); Larry Abramson (prints) and Buky Schwartz (video). Curator of the Israeli contingent is painter and Bezalel teacher Reuven Berman.

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הכזא מן האל

I AM BEGINNING this week's article with a subject that, at first sight, may seem somewhat strange: the domestic monitoring of heart conditions.

Some 1,000 cardiac infarctions, commonly known as heart attacks, occur in Israel each month. While patients are in intensive-care units in hospital, they are linked to a monitoring machine which shows the rhythm of their heartbeats. The monitoring problem begins when they leave hospital. In many types of heart condition, it is desirable to have some sort of out-patient monitoring of arrhythmias, or irregularities in rhythm, which may occur. Usually, this is done by providing the out-patient periodically with a Holter monitoring device, which he wears for 24 hours and which records the pattern of heartbeats to be analysed subsequently by the physician.

Another system has been gaining popularity in the United States in recent years, and that is the monitoring of cardiac patients via the telephone. This is adapted to transmit an ECG (electrocardiogram) signal the moment an irregularity occurs, so that immediate action can be taken by medical personnel through advice to the patient or the prompt dispatch of an ambulance or other help.

In Israel, telephone surveillance of cardiac out-patients is virtually unavailable through standard clinics and hospitals, except for one hospital which has been conducting a study of the system, with participants chosen by random selection.

There is, however, a new commercial firm which is offering this service on a private basis for patients who can afford it. Cardiomedix Ltd. of Tel Aviv has acquired equipment from Survivor Technology Inc. of the U.S. and offers round-the-clock telephone monitoring for fees ranging from \$60 to \$145 per month, depending on the patient's condition.

THE ENTERPRISE is directed by a businessman, Dov Golan, but its medical staff includes cardiologists, one of whom is always on call, and nurses with cardiac-unit training, one of whom is on duty in the monitoring room 24 hours a day. Patients are generally referred to Cardiomedix by their doctors, and must have their medical record on file for the office staff.

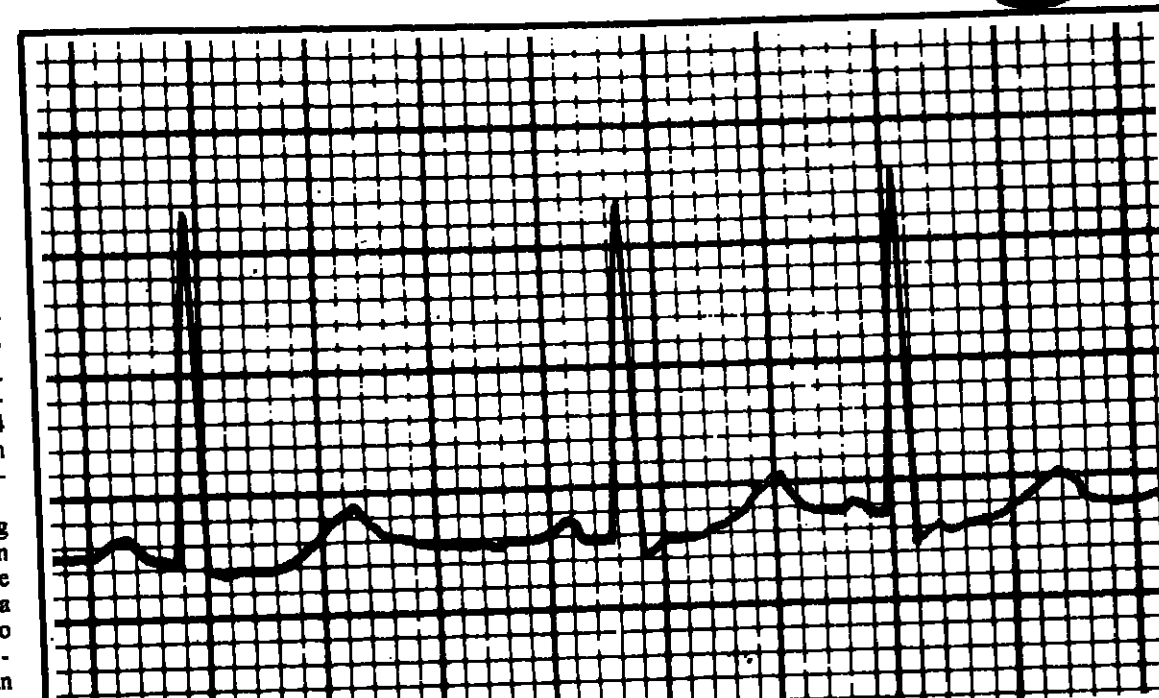
At present, Cardiomedix has some 70 clients, but Golan thinks that with the growing financial crisis in public hospitals, there will be an increased demand for private medical services by people who can afford to pay for better care.

Challenged about the high cost of his service, he retorted that \$60 a month is what some people pay for imported cigarettes.

Patients just discharged from hospital will be charged the highest rates, but may require the service for only a few months, until their condition and medication are stabilized. Long-term patients, such as those suffering from angina pectoris, will pay the lower rates. People who have pacemakers or who have had open-heart surgery are other candidates for long-range telephone monitoring, I was told. In addition to the monthly fee, clients will have to pay the small transmitter unit, which costs \$500, or rent one for about \$40 a month, with an option to buy.

WHEN A CLIENT anywhere in Israel needs to transmit an ECG signal, he places an electrode in each armpit and calls the Car-

Cardiac exchange



diomedix office in Tel Aviv. A patient is expected to call in whenever any potentially cardiac-related symptoms occur — such as chest pains, palpitations, lightheadedness. Some patients, particularly those just out of hospital, are also expected to phone in daily at set times for regular monitoring.

After a patient calls and describes his symptoms, the duty nurse pushes a button, and an ECG reading prints out on her office monitor. The nurse looks for any indication of an arrhythmia. If there is none, she will calm the patient and note down the findings in his file. At the other extreme, if there is evidence of an emergency situation, she will arrange for the immediate dispatch of an ambulance or a mobile intensive-care unit. If the situation is somewhere in between, the nurse will probably arrange contact between the patient and his own doctor, supplying the latter with the ECG findings.

Whenever the course of action is in doubt, the duty nurse consults with the cardiologist on call. Her equipment enables her to transmit the ECG reading to the specialist's receiver unit for his analysis and opinion.

CARDIOMEDIX contends that it is not "practising medicine by telephone." I asked to what extent it could be held responsible for what happens to a patient enrolled in its service. Golan replied that in its contracts the firm undertakes to be responsible only for giving a professional analysis of the ECG strip. All conversations and ECG strips on its service calls are tape-recorded, for subsequent reference if necessary. The firm carries insurance against lawsuits.

The legal implications of telephone monitoring have been discussed in the U.S. Addressing this question, two Pittsburgh cardiologists, in a very favourable report on this type of monitoring, wrote: "Legal opinion has indicated that the nurse's role in this system is a simple extension of her usual nursing duties performed under the supervision of a physician."

In this and other U.S. medical articles which Cardiomedix showed me, cardiologists concluded that regular telephone surveillance with the possibility of "monitoring on demand" is more effective in

MARKETING WITH MARTHA

detecting arrhythmias than the more conventional methods of dealing with cardiac out-patients.

ONE OF MY initial reservations about using this method in Israel is the nature of our telephone system. I had conjured up visions of a heart patient clutching his chest while frantically trying to reach an engaged number.

Cardiomedix assured me that it has installed ample telephone lines for its present load — three lines for incoming calls, each capable of handling two calls at a time. There are only two machines for ECG recording, but calls can be juggled according to urgency. The firm has applied for another 10 lines. It has installed amplifiers, because our phone transmission is weaker than in the U.S., and it assures me that its trained staff can easily tell the difference between heartbeat signals and any telephone technical interference which appears on an ECG strip.

As for the possibility of this service coming within the means of the average or below-average pocket-book, there are some sick funds which have agreed to pay a portion of the subscription fee the first month after a patient's discharge from hospital, Golan tells me. Otherwise, the luckiest heart patients from this standpoint are on kibbutzim, several of which have arranged for their members to have the service. And lest one assume that kibbutzniks are generally a hale and hearty lot, Cardiomedix points out that there are high percentages of cardiac patients in the older settlements, with one kibbutz having 40 heart patients out of an adult population of 400.

HOW MUCH will the Israeli consumer be prepared to change his shopping habits in order to fill his shopping basket at lower cost? A brand-new enterprise in south Tel Aviv is counting on the dual attractions of quality merchandise and disjunct prices to draw customers out of their usual local shopping centres in order to make large purchases of meat products, frozen foods, and

some tinned goods.

Opened this Sunday, "Miko" is the urban consumer outlet for the Binyamina goose and turkey slaughter-house and processing plant, Hacarmel Meat Products. After attracting a loyal but limited clientele to its Binyamina shop, the six-year-old company has invested \$400,000 in modern, hygienic premises in Tel Aviv for meat packaging, storage, and sales of both frozen and fresh products.

Purposely, Miko has not been located in the affluent suburbs to the north of Tel Aviv, but right in the heart of the city's older workshop and commercial area close to Jaffa, Tel el-Kabir, the Hutzkva quarter, Kiryat Shalom and the nearby towns of Holon and Bat Yam. The address is 73 Rehov Kibbutz Galuyot, which is a right-hand turning at the very end of Ben Zion Boulevard. It can be reached by buses 1,2,41,84,90,92 and 98. The shop will stay open from 8 a.m. to 7 p.m. nonstop.

Customers cannot fail to be impressed by Miko's enormous selection of meat products, many of which are rarely seen in more conventional stores. For instance, the connoisseur with pocketbook to match can find frozen goose liver at \$2,530 a kilo, or mulard liver at a slightly lower \$2,185. One goose liver averages 650 to 700 grams, a mulard liver 500 to 600.

Mallard, as many of my readers already know, is a cross between a domestic Peking duck and a wild Barbary duck, and has the economic advantage that its liver, like that of the goose, can be enlarged by force-feeding. Other parts of the mallard taste similar to goose, but are rather more delicate and significantly less fatty. Mallard, goose — and turkey — fresh and frozen, whole and in parts, will be the featured meats at Miko. Only the livers have price-tags in the thousands of shekels. Otherwise goose and mallard costs modest hundreds per kilo, along with more conventional poultry.

Many people assume that geese, ducks and turkeys are more expensive fowls to put on the dinner-table than chickens, which come to us frozen, subsidized and price-controlled. Though this was true in the past, the differences are all but disappearing with the gradual cuts in subsidies. And the more the sub-

sidies are cut, the more attractive other poultry becomes.

Miko is already selling goose and mallard frozen parts cheaper than the official comparable prices for chicken. It should be remembered, however, that it requires more goose or mallard to equal a portion of chicken, because of the fat layer under the skin. I would estimate that you need 25 to 30 per cent more weight in goose than chicken, just under that in mallard. But, of course, goose and mallard fat, like chicken fat, can be used for a variety of culinary purposes.

Miko set its price for frozen lower quarters of mallard at \$2,07 a kilo when government-controlled chicken quarters were \$2,33, and its mallard breast, with skin and fat, at \$4,37 a kilo, whereas skinless chicken breast was officially listed at \$5,04.

The three partners in Hacarmel Meat Products negotiated long and hard to get some of these lesser-known poultry products into the regular supermarket chains. It finally gave up, realizing that, because of the chains' financing and handling costs, their products would cost the consumer double what the firm can charge by operating its own shop.

THE BULK of the meats sold at Miko will come from its own Binyamina plant. Other items offered include conventional frozen chickens and ducks, frozen imported (and maybe eventually fresh) beef, sausages from Zogibek and Hod Lavan and from next month frozen lamb which it is importing from Australia. The latter will cost half the price of local lamb.

Overall, Miko's owners claim that consumers will be able to save an average 22 per cent by buying meat products from the new shop.

Everything in the shop is koshered, ready for cooking, whether frozen or fresh.

In selling fresh goose and mallard, Miko has only one real competitor in the Tel Aviv area — the veteran *Mercat Ha'avaz* (the Goose Centre) at 5 Rehov Hasharon near the Central bus station, and the shop at its factory next to the bus station in Petah Tikva.

Another feature at Miko will be Gold Frost frozen vegetables, in regular packages at 20 per cent below list prices, but also sold in bulk at an additional 30 per cent saving. In any case, Gold Frost, the newer of the frozen food firms, is generally some 10 per cent cheaper than the better-known Sunfrost.

SPEAKING OF frozen vegetables, Sunfrost is the sponsor of the recently-published *Vegetable Dishes* cookbook from the Time-Life series, translated into Hebrew and adapted to kosher and Israeli ingredients. The local publisher is *Sifriat Ma'ariv*.

However, the unsuspecting customer who picks up the book in a shop cannot know from either cover or title pages that it is partially a promotion for Sunfrost products. (Initially, it was distributed to Sunfrost customers as a promotion gimmick.) Only when reading the recipes does one realize that a great many are based on "a bag of Sunfrost" this or that — in fact, virtually all those recipes which were created by local chefs.

On the other hand, those recipes translated from the original Time-Life version call for fresh vegetables — which are almost always much cheaper than frozen. It is also a little misleading to have a book entitled *Vegetable Dishes* in which some of the recipes call for meat as well.

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